May, 1958

Music Clubs MAGAZINE

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Winifred Cecil's "The Joy in Singing" Helps Young Singers—

A Distinguished Artist Passes on to Her Younger Confreres the Secret of Platform Success

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The Composer Writes for the Ballet—

One of the World's Premier Ballerinas Reveals How the Artist Relies on the Composer

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The United States Sends Musical Ambassadors to Brussels—

The Galaxy of Talent which Will Represent Us in the Belgian Capital

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MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS
MRS. RONALD A. DOUGAN, *President*

Colley Road, Box 620
Beloit, Wisconsin

VOLUME XXXVII NUMBER 5

OUR COVER PICTURE

THE winning photograph of the *Music Clubs Magazine* Contest appears on our cover. It is by D'Zama Murielle of Portland, Oregon, and was taken with an Argus camera, Verichrome Film, at 1/25 of a sec. at 11. "Nancy" wins D'Zama Murielle our First Prize of $25.00 and our congratulations.

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The Federation Presents Its Second Annual $1,000 Award for Performance of American Music Overseas

The date April 27, 1958, will long be an important one in Federation annals, for it marked the presentation of the second annual award given by the National Federation of Music Clubs, through its International Music Relations Department, to the individual or organization which had done the most to further the performance of American music abroad during the preceding concert season. Winner this year was the Westminster Choir. Pictured above (left) are Dr. John Finley Williamson, who conducted the choir in its overseas tour in 1956-1957; (center) Mrs. Ronald Arthur Dougan, president of the Federation, who presented the award during the New York Philharmonic broadcast on which the Westminster Choir appeared. Right is James Fassett, Columbia Broadcasting System commentator for the Philharmonic broadcasts.

LEADERSHIP TRAINING

The National Federation of Music Clubs has, from its beginning, spread knowledge and understanding, as well as culture and service, to make living music a vital part of the American way of life. Through the years it has grown amazingly in size, prestige and influence and, because of its voluntary status, has always been dependent upon *leaders* who have the time, interest and dedication to make its work a real vocation.

Although its program is greater than ever before, its work for youth more extensive than at any other time in Federation history, its auditions the finest in the world, and its wholehearted support of the American composer outstanding, there are three weaknesses in the organization, which still need strengthening. We have mentioned them before. First, the lack of information and education about the Federation to the membership and to the public at the community level; second, not enough experienced young leaders coming up through the ranks; and, third, the still untapped potential capacity for increasing its effectiveness.

These are primarily the results of the quick turnover of club officers and chairmen in their terms of office, and the subsequent need to keep educating and informing members and new workers. We said in 1955, and we repeat, that every sectional meeting should be a Workshop, and all forces mobilized to the orientation and education of our members.

We advocate Federation workshops for *leadership training* for the two-fold purpose of making music clubs more perfect, and club members more effective. To this end we submit the following seven-point design:

1. To train members to know thoroughly the Federation's methods of organization, administration, and music education, which includes its tremendous departmental program.

2. To make members more efficient in the practice and procedure of Federation ideals, projects, and plans.

3. To keep them aware of their relationship and obligations not only to their own clubs but also to the State and National Federations.

4. To introduce them to officers and chairmen—national, district and state—pointing out the ways in which they may use the services of these specialists.

5. To help members realize the benefits of prestige and power they are missing if their clubs are not federated; or if federated, if they fail to grasp the many opportunities, ideas and tangible aids made possible by our great organization.

6. To urge their interest in a closer contact and a broader horizon, and to further their cooperation through music and Federation education gained and applied.

7. To challenge each member of the National Federation of Music Clubs to make this organization not only one of cultural import, but a *living force* for the uplift and inspiration of every community.

We are living in powerful, dramatic times, and must play our part. Now is the time to think of the gift of music, of ourselves, our clubs, and the organization we represent, as instruments of power, through music, wielded fearlessly by us, to make life richer, more harmonious, more beautiful and more abundant. To do this, we must develop leaders!

Vera Wardner Dougan

President

Alicia Markova, prima ballerina, who was recently named by Queen Elizabeth a Commander of the British Empire.

The Composer Writes for the Ballet

By ALICIA MARKOVA

If you are a really good dancer, music is the most important part of the ballet to you. You gain your whole inspiration from it, by listening to the music and taking your cues from the orchestra. You watch the conductor. One might even go so far as to say that you approach ballet as a musician would, since in dancing you feel yourself as an interpreter close to Rossini, Adam, Tchaikovsky, Stravinsky or whatever composer's work you are dancing.

Perhaps one of the reasons I feel so strongly about the importance of the composer in the ballet world is that I began my professional career with the Diaghilev Ballet in Paris (I was only thirteen at the time, and known as "The Little One.") Diaghilev was the single most important influence in urging modern composers to write expressly for the ballet. Stravinsky, Milhaud, Prokofiev and Poulenc were among the composers who responded to Diaghilev's call for new ballet music, and their faith in him was justified when conductors like Monteux and Ansermet were chosen to lead top orchestras playing their new works for the Diaghilev Company. At the first performance of Stravinsky's *Song of the Nightingale* in Paris, the composer himself conducted for me. He was wonderful to me — never corrected, always watched me, as I watched him, so that we were in absolute rhythmic balance. A premiere of a Diaghilev ballet was usually a major musical evening in Paris.

Actually, until the emergence of the ballet in Russia, and the advent of such composers as Tchaikovsky, few serious creative works were written expressly for the ballet. Rossini and Adam did, of course, compose for the dance, but chiefly for the dance as a part of an opera. I love the opera, and enjoy dancing the ballets that opera composers have made. It is different from doing straight ballet, to dance as part of a singing story. Most of all I enjoy my part as the Happy Shadow in Gluck's *Orfeo* which I have been doing at the Metropolitan Opera this year. To me it is the most beautiful ballet in opera — with the movement, the dance, the voices all blended in a wonderful unity. This year I am going to do two ballets new to me at the Drury Lane Opera Season in London: Bizet's *The Pearl Fishers* and Rossini's *William Tell*.

Today, alas, our major composers do not write as much for ballet as one would wish. The excitement and challenge which Ravel and Stravinsky found in writing this kind of descriptive music is lacking at present. Even Menotti, whose one ballet composition *Sebastian* was so magnificent, has not returned to this musical form. How I would love to dance to a ballet by Sam Barber, especially after hearing the wonderful performance of his *Vanessa* this spring. There is, incidentally, a true relation between composing for the opera and the ballet, since in both forms the score must be written with a view toward staging, costuming and similar production opportunities.

I do know that the over-all problem in getting serious composers to write ballets today is that they

must be commissioned and they must be performed. One cannot really condemn the young composer for wondering where and how these vital needs will be met. The composer today must gamble, he must take a chance on the results of his efforts, while working under the tremendous pressure of meeting a set deadline. It is a dismal fact that the patrons of great art do not always realize that creativity cannot be manufactured to order. If I have appeared critical in these comments, it is because I feel very deeply that new ballets are dependent on new music.

Musical education for the ballet student is another area in which much can be done. A thorough musical education, covering the prime forms of composition, the history of major symphonic and operatic composers, periods and works, and some familiarity with orchestration is absolutely imperative to the dance student. Any truly talented dancer will want to go further than carrying out the technical moves of the choreography.

I have often been asked which are my favorite composers and ballet works. Although I have found excitement and gratification in every role I have danced, I have a special fondness for Adam's *Giselle*, *Romeo and Juliet* to the music of Delius, *Firebird* and *Nightingale* of Stravinsky, Poulenc's *Les Biches*, billed in this country as *The Houseparty*, and the modern *Rouge et Noir* set to Shostakovich's First Symphony. Also, the ballet which Stravinsky wrote expressly for me, *Scenes de Ballet*, and which I danced in Billy Rose's *Seven Lively Arts* in 1943, holds its special niche in my heart. I went to Stravinsky's home in California especially to work it out with him. We discovered we had something else in common besides our love for music: our love of good food. We had some real gourmet meals in his garden. Dolin came out too and the three of us worked on choreography and interpretation of Stravinsky's beautiful music for several days.

When we have a new ballet, I listen first to the music straight through. Then I get together with the choreographer, who makes suggestions. I did the premiere of Shostakovitch's *Rouge et Noir* and remember listening to the music with Massine, who worked it with me. We put it on in Monte Carlo after only three weeks of rehearsals—it was miraculous to see the new work come into being. Other ballets take much longer. Anthony Tudor did *Romeo and Juliet* for me to the music of Delius. We started working on this in Mexico, then went on an American tour with one-night stands, which gave us few opportunities to work on the new ballet. Eventually we were able to put it on in New York after about a year had intervened. *The Nightingale* and *Rouge et Noir*, incidentally, were typical examples of the wedding of music, choreography and art, since the painter Matisse created the magnificent decor and costumes for both productions.

In discussing the relation of music and ballet I cannot fail to mention Saint-Saens, the composer whose music made possible the most famous of all ballet solos, *The Swan*, which was immortalized by Pavlova and which has also become a part of my own repertoire.

Just two more pleasant memories of two distinguished musicians connected with the ballet. When I was first with the Sadler's Wells Ballet, my friend Constant Lambert conducted *Swan Lake* for me. At one place, on the orchestral score, where I was to make an entrance, he wrote in "Wait for Alicia." Well, years passed, I left the company and danced in other lands. Recently, I went back to Sadler's Wells for a guest appearance in *Swan Lake*. This time Hugo Rignold was conducting. When we got to this point, he stopped the orchestra, lifted the heavy score and read out Lambert's injection. "Gentlemen," he said, "how many years have we been waiting for Alicia?"

And lastly, a pleasant episode with Sir Thomas Beecham. We were performing William Walton's *Facade* and Sir Thomas decided that he'd like to conduct it the next night. He did so, and took it very, very fast, especially the Polka. I went along, although I must say I was aware of his accelerated beat. Afterwards, Walton said to Sir Thomas "You certainly took that Polka very fast. Did you do it intentionally?" Sir Thomas laughed and said, "I certainly did. I know she has speed but I wanted to see just how fast she could dance. Good girl," (patting me on the shoulder) "you did keep up with me!"

Praise from a great musician is praise indeed. And my gratitude herewith to all those talented musicians and composers whose works for the ballet have filled my life with such excitement and magic.

Miss Markova as The Happy Shade in Gluck's "Orpheus."

Winifred Cecil's "The Joy in Singing" Helps Young Singers

By EDITH BEHRENS

"Go back and come on the stage as though it were the happiest thing in your life to come on the stage. This is the way the audience gets to know you. Let it be a good introduction."

It was the singer and teacher, Winifred Cecil, speaking during one of the sessions of "The Joy in Singing" at New York's Town Hall. The young singer went off, then reentered the stage, beamed at his audience, nodded to the accompanist and started to sing.

He was one of about 100 members of Winifred Cecil's late afternoon course at Town Hall; and he was about to have his chance to sing and be criticized by a great singer and by his fellow students in the audience. Anyone can sign up for the course for a nominal $20, provided he attends each week, as part of the warm, responsive audience. Miss Cecil sits at a table at the side of the stage, one of the best accompanists in the business sits at the Steinway and at least once during the course each student has a chance to sing a group of songs of his own choosing, just as though he were giving a Town Hall recital. When he has finished Miss Cecil comments on his interpretation, on his diction, his phrasing and his stage presence. His fellow students in the audience are also encouraged to analyze his performance. Then he gets a chance to repeat it, and usually benefits from the analysis.

Miss Cecil, who describes herself as "a gal who made her way in the big city and in foreign territory," feels that a singer—even with a beautiful voice—can get nowhere if he is not able to establish contact with his public. "We all have to sell ourselves to the audience," she says. "Even a person with a limited voice can be a successful artist if he knows how to sell what's inside him, how to get things across. That's the joy in singing!"

It was nine years ago that Winifred Cecil founded her "Joy in Singing" course. A former pupil of Sembrich and Elena Gerhardt, she had come home after many years of singing abroad, from triumphs at La Scala and the major opera houses of Germany and Italy, and had given a Town Hall concert which caused the *Herald Tribune* critic to call her "A Queen of Song." One day she told a Town Hall committee how many talented young American singers abroad were unprepared because they had had insufficient contact with audiences. The committee was impressed and invited her to lead the kind of clinic for singers and listeners which is carried on abroad. Thus was born "The Joy in Singing" which will begin its 10th season next fall.

Winifred Cecil, a distinguished artist herself, who aids aspiring young artists to launch their careers by teaching them how to acquire a pleasing platform personality.

Miss Cecil believes that the students get as much from listening to their fellow singers as in their own appearances on the Town Hall stage. "Our students are encouraged to use their brains," she smiled, "so if they hear someone singing well, they can learn something from him. They can learn from the suggestions given each student and they can develop their own critical sense. Eventually they try to use every artistic and personal resource at their command."

Programs are made of up songs and arias and oratorio excerpts in many languages, so that the audience learns a considerable repertory. The students can sing anything they please; and at one recent session, the program by seven students included a Handel aria, a contemporary Spanish group, a group of German lieder, a modern French song, and a group of Samuel Barber songs. The baritone who essayed the German group ran into some troubles and Miss Cecil was comforting. "My dear sir," she commented, "You have picked one of the most difficult songs ever written by Mr. Schumann. Most singers pretend they don't know it. Now try

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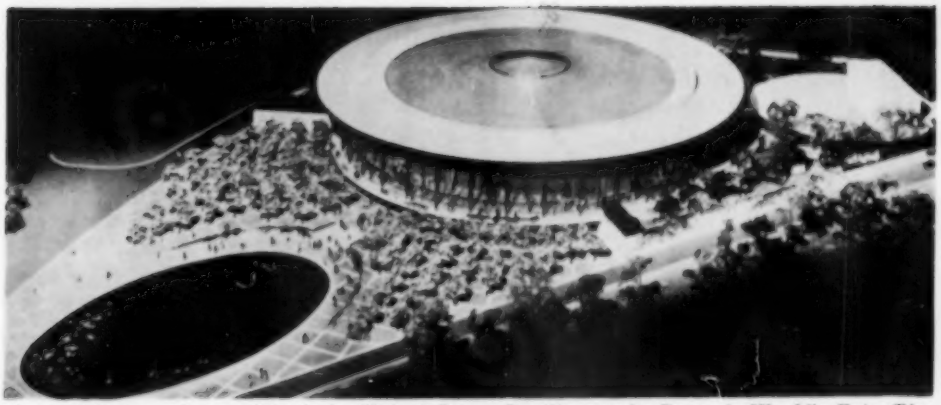

An aerial view of a model of the United States Pavilion at the Brussels World's Fair. The central pavilion, which houses the exhibit of American arts and sciences is about the size of the Colosseum in Rome. The building at the right is a 1,000-seat theatre.

The United States Sends Musical Ambassadors to Brussels

At the 1958 World's Fair in Brussels, 50 nations will vie to show their top cultural and material achievements. Especially in music, from April until October, it behooves us to put our best cultural foot forward. Because of our recent lag in the race for space, we are deeply concerned with the impression our cultural advancement makes on the international assemblage at Brussels.

The United States has erected a spendid circular pavilion (see cut) to house its exhibits and accommodate audiences. It has been designed to display the results of free expression and the democratic way of life. Our emphasis will be on man, not might.

Music of some sort will be heard every day at the Fair. On each country's assigned national days its greatest artists will perform on a world stage, competing for brilliance and global acceptance. Soviet Russia is sending its Bolshoi Theatre Ballet, a Grand Opera company, the Russian National Symphony and several outstanding soloists, including David Oistrakh. England's participation includes appearances of the BBC Orchestra conducted by Sir Malcolm Sargeant in a program of British compositions by Holst, Walton and others. Just what is our most arresting cultural commodity? A jazz combo from the Delta? A Broadway show?

Last fall Howard Taubman, music critic of the *New York Times* wrote, "We are getting ready to take another beating. Unless we stop dragging our feet we are going to look puny in comparison with the Soviet Union at the Brussels Fair." A letter to Taubman from a friend in Belgium said, "I cannot tell you how much I wish that the United States would have a place at least as important as that of the Eastern countries in the musical and artistic life of the exposition."

What are we sending? A glance at the proposed schedule for the U.S. Auditorium Theatre at the Fair reveals varied musical activity. On our three big national days, July 2nd, 3rd and 4th there will be performances each day by the Philadelphia Orchestra with conductor Eugene Ormandy and violinist Isaac Stern, by the 583rd Air Force Band, and the American Ballet Theatre.

One of our cultural highlights at the Fair in Belgium this summer will be the world premiere of Gian Carlo Menotti's latest opera, *Maria Golovin* in August. The New York City Center is preparing a production of *Susannah* by Carlisle Floyd, and its light opera company will stage *Carousel* by Rodgers and Hammerstein. Our entry for the World Film Festival is the new Todd-AO version of *South Pacific*. The American Ballet Theatre will give several performances.

Half a dozen good college glee clubs appear on the U. S. roster for the Fair; so far the only chamber music ensembles seem to be the Juilliard String Quartet and the New York Woodwind Quintet. The National Symphony of Washington under the direction of Howard Mitchell will present a concert. The 100-piece Juilliard Student Orchestra conducted by Jean Morel will take part in the International Meeting of Youth Orchestras during one week in July. In the field of popular music our stars will include Harry Belafonte, the Harlem Globetrotters, the Golden Gate Quartet and Benny Goodman and his Orchestra.

(*Continued on page* 10)

Leonard Bernstein, talented composer and new musical director of the New York Philharmonic Orchestra.

Seventh in Our Poll of Distinguished American Musicians—

We Salute Leonard Bernstein

CONGRATULATIONS, Leonard Bernstein, conductor, composer, pianist, lecturer and writer of Broadway hit shows, on an appointment for a three-year term as Musical Director of the New York Philharmonic. And congratulations to New York's Philharmonic, the nation's oldest symphony orchestra, for making news with exciting future prospects. Thirty-nine year old conductor Bernstein is the first American born, American trained musician to assume directorship of the 119-year-old Philharmonic and he is the youngest man to fill the post (with the single exception of John Barbirolli.) Back in 1943 Bernstein started his association with the Philharmonic as assistant to its conductor Artur Rodzinski. In that year he made a sensational debut, substituting at the last minute for Maestro Bruno Walter.

Born in Lawrence, Massachusetts, in 1918 to a family of non-musicians, "Lenny" first became acquainted with his Aunt Clara's piano when he was 10 years old. He fell in love with the instrument and immediately made up his mind to study music. Later, as a student at Harvard, he attracted the attention of Dimitri Mitropoulos, at whose suggestion he began to conduct. After graduation in 1939 Bernstein continued his musical studies at Curtis Institute. At Tanglewood the following year the late Serge Koussevitzky encouraged and profoundly influenced him. During these post-graduate years young Bernstein developed his prodigious gifts as a pianist and composer.

Composer Bernstein's *Jeremiah Symphony* won the Music Critics' Circle Award in 1944. That season his score for the musical comedy *On the Town* created a furore. At present, his music-drama *West Side Story*, composed in 1957, is playing to packed houses on Broadway. In the intervening years Bernstein has penned several successful musicals, concert pieces, and film and ballet scores. New York's City Center has scheduled Bernstein to conduct his short opera *Trouble in Tahiti* this spring.

Happily the old adage, "Jack of all trades—master of none" does not apply to the versatile Leonard Bernstein. He has captivated TV audiences with brilliant musical talks over *Omnibus*, and this year he inaugurated telecasts of the New York Philharmonic's Saturday morning children's programs. Bernstein lectures on music regularly at Brandeis University and for many summers directed the Boston Symphony's Berkshire Music Center at Tanglewood. In 1946 after three seasons as conductor of the New York City Symphony, "Lenny" embarked on his first extended international tour, winning ovations as guest conductor with orchestras in Europe, Israel, Mexico and Latin America. As a piano virtuoso he frequently astounds audiences with an outstanding solo performance while simultaneously leading the orchestra.

With energetic Leonard Bernstein on the podium next season, the New York Philharmonic anticipates some vital program changes. The traditional Thursday evening opening concert will become a "Thursday Evening Preview," constituting an informal, open rehearsal with the conductor stopping occasionally for directions to the orchestra and explanations to the audience. Bernstein will conduct for 18 weeks and plans to initiate a general survey of American music by including in each of his programs the work of an American composer, from the earliest generation to the present.

In order to facilitate a spectacularly active musical career, Leonard Bernstein lives in New York conveniently opposite Carnegie Hall. He is married to the Chilean actress, Felicia Montealegre, and they have two children, a daughter, Janie, aged five, and an infant son, Alexander Serge.

New Life and Special Members Are Welcomed

By **DOROTHY COOLIDGE**, *Special Member Chairman*

NEW LIFE MEMBERS

How pleased we are to welcome the President of the Kentucky Federation of Music Clubs, *Mrs. Rutherford Hoppe*, as a new Life Member. Mrs. Hoppe is finishing her second term as president. She majored in Public School Music and Voice, taught music in the Louisville Public Schools and has been soprano soloist at the Walnut Street Baptist Church for a number of years. She is a member of two Louisville music clubs and has been president of one of them, the Louisville MacDowell Club. She has held many positions on the State Board of the Kentucky Federation of Music Clubs and believes that her major interest is in working with high school and college students.

A second new Life Member from Kentucky is *Mrs. George Graf*, also of Louisville. She is president of the MacDowell Music Study Club of which she has been a member for 10 years. She has active interests in several civic organizations. She has become a Life Member in memory of her aunt and uncle, Professor and Mrs. Emile Trebing of Little Rock, Arkansas, as this aunt was a Life Member of the National Federation of Music Clubs.

May I speak with especial pleasure of the acquisition of our new Life Member from Michigan, *Mrs. Delbert L. Tate*. She is my own Special Member Chairman and resides in Birmingham. She began her work in church music at 14 years of age, playing a lovely old-fashioned pump organ. She has done much for Sunday Schools and their music and this has brought her in touch with junior musicians. She has accomplished monumental work with the many junior music clubs in her community and has federated them all. She is finishing her fourth year as Special Member Chairman of our State and her dedication to her work is animated by her love of music, youth and friends.

I also wish to welcome another new Life Member from Boise, Idaho, *Mrs. G. M. Gehrke*.

SPECIAL MEMBERS

Ohio is pleased that it has added a new Special Member of unusual distinction. It is *Leslie Kondorossy*, composer, conductor, teacher, and opera enthusiast. Mr. Kondorossy is the founder of the American New Opera Theatre Society of Cleveland, which exhibited at the Columbus Biennial. Its objective, closely allied with one of those of our Opera Department, is to encourage production of one-act operas by contemporary American composers. It has launched many highly successful operas, including a trio by its founder: *Two Impostors*, *The Unexpected Visitor* and *The Voice*, given as a single program at the Little Theatre of the Public Auditorium in Cleveland. Mr. Kondorossy composes in many media, and his operas, instrumental and choral works have been featured at leading colleges, universities and festivals.

Mrs. August Shattuck, of Albuquerque, New Mexico, has had an interesting music background. Music and art were an inseparable combination in her life. Her home was a musical one, with a piano never unused. Her father, a Finnish Lutheran minister, was also a conductor of male and mixed choruses and taught his seven children the piano. Four brothers had a fine male quartet. Her life has been spent as a pianist, organist, composer, accompanist and in choir directing and teaching. Now she has added painting as a major activity.

We welcome jointly from Harrisburg, Pennsylvania, two new Special Members — husband and wife — *Mr. and Mrs. Ehrman B. Mitchell*. Mrs. Mitchell, known professionally as Alice de Cevee, is a concert pianist and composer. At 17 she won a scholarship with Ernest Hutcheson of the Juilliard School. She subsequently headed the Piano Department of the Harrisburg Conservatory of Music and has made numerous concert appearances throughout the country. She is a member of ASCAP and of the National Association of American Composers and Conductors. Mr. Mitchell claims that he is best known in the sport world. For 20 years he was Master of Fox Hounds of the Beaufort Hunt and besides farming raises horses and ponies at his lovely home, Beaufort Farms. He is past president of the Rotary Club of Harrisburg.

Charles Lepper of Boston, Massachusetts, is a composer and arranger and has conducted numerous plays and ballets. He was Director of the Allegheny College Centennial Pageant and for two years was Boston representative for *Musical America*. He has written 50 piano pieces and four of these appear on the recommended list of the National Federation of Music Clubs. His orchestral works have been played at the Boston Symphony Pop concerts and by radio and concert orchestras in Europe, as well as in this country.

Mrs. Sam Shloss, new Special Member from Des Moines, Iowa, is second vice president of the Iowa Federation of Music Clubs, as well as State Chairman of Extension. She lives a dedicated life for music, keeping close watch on renewals of Federated music clubs and Special Members and reports one new large club, the Des Moines Symphony Orchestra. She sends the happy news that choirs and Juniors are going "great guns" in Iowa and adds "Hurray

(*Continued on page* 19)

Israel Responds to a Musical Quiz

By BETSY NEUBURG

ISRAEL is one of the few countries of the world where everything stops to make way for music. The dedication of a 3000-seat concert hall in Tel Aviv last October created such a country-wide sensation that the public demanded two opening nights to accommodate the crowds of fanatical concert-goers. In this country of less than two million people there is daily musical activity and music is a common passion among a population of vastly diversified roots. Each series of orchestra concerts in Israel runs for at least thirteen programs, and any soloist who plays with the Israel Philharmonic is received with more acclaim than a visiting Head of State.

Radio, of course, plays a vital role for the musical ear, and especially once a week, the nation, to a man, tunes in. No, it's not for Amos 'n' Andy, who used to claim the entire nation's ear for 15 minutes each evening in the United States. It's for the Voice of Israel's "Musical Quiz," a special broadcast each Saturday morning. During this absorbing half hour of the Sabbath, anyone and everyone—doctors, lawyers, laborers, farmers, school children, the whole family the country over—tunes in. And it's no $64,000 Question. There is no prize other than the satisfaction one derives from being well versed in all phases of music.

Don't think the questions are easy! The most experienced musicians often bog down, unable to identify some very obscure passages from renowned works. Each week the program assumes a different character, after initially giving the previous weeks' answers and mentioning the names of the knowledgeable few who scored correctly. The basis for the current quiz is then presented along with the rules. One week it will call for discovering book titles from the combined titles of various pieces of music. For instance: *The Moon and Sixpence* may be divined after hearing a snatch from Beethoven's *Moonlight Sonata* or Debussy's *Clair de Lune*, coupled with the popular tune *I've Got a Sixpence*.

Another form of the quiz requires the listener to eliminate the work which does not fit in a particular series. As an example: you hear parts of Haydn's *Kaiser Quartet*, Schubert's *Erlkonig*, Beethoven's *Emperor Concerto* and Bach's *St. Matthew Passion*. If you are quick at the game, you realize that three of these refer to royalty in the title, the fourth does not. Very often, keys play an important part in identifying the relation of various themes and the works from which they derive; the listeners hear recordings of a D major symphony by Haydn, by Mozart and by Beethoven, and note that the key is the common factor.

The Musical Quiz sometimes requires real listening in the form of accoustical problems. Occasionally they add or subtract an important instrument in an ensemble and the listener must guess the alteration. Once they made tape recordings of a string quartet playing under five different accoustical conditions: 1: at the bottom of a stair-well; 2: in a concert hall; 3: in a small drawing room; 4: out of doors, and 5: in a recording studio. After the listener heard the same group, playing the same phrases of a particular work under five different conditions, he was confronted with recordings of other pieces taped in locations 1, 2, 3, 4 and 5 and asked where each one had been recorded. That's difficult!

The Musical Quiz fully explores the benefits of modern recording techniques. Frequently the listener is called upon to decide which of four or five examples of a particular concerto or chamber music passage has been most advantageously recorded. This presupposes a thorough musical sensitivity and experience on the part of the listener. But it certainly provides fun for everyone! And the concentration that takes place between 10 and 10:30 each Saturday morning (while the breakfast dishes are left standing on the tables from Dan to Elath) is characteristic of the intensity of music appreciation and the keen knowledge throughout musical Israel. For a visiting musician, it's heaven!

THE UNITED STATES SENDS MUSICAL AMBASSADORS TO BRUSSELS

(Continued from page 7)

Our representation in the field of live music is dazzling. (One wonders why there will be no evidence of our recording industry with its skillfully developed Hi-Fi equipment.) Appearing in recitals throughout the course of the Fair, our musical ambassadors will be such distinguished artists as pianists Rosalyn Tureck, who was a Federation Young Artist winner; Byron Janis; John Browning, winner in the Steinway Centennial Contest conducted by the Federation, and Leon Fleisher; violinists Yehudi Menuhin, and Berl Senofsky; harpsichordist Sylvia Marlowe, and singers Leontyne Price, Eleanor Steber, George London and William Warfield.

The Green Lake Camp in Northern Wisconsin located in one of the State's most famous resort areas, which will be the scene of our Fall Board Meeting.

National Board Meeting in September Promises Beautiful Locale, Stimulating Program, Exciting Workshops

THE annual meeting of the Board of Directors and District and State Presidents Council of the National Federation of Music Clubs will be held September 7 through 12 at the beautiful Green Lake Camp in Northern Wisconsin. Guests will stay at the Roger Williams Inn, a famous landmark, which has been made available for the Federation's exclusive use by courtesy of the American Baptist Assembly, which owns over 1,000 acres of beautiful grounds adjoining the lake.

Following closed sessions of the Executive Board, the National Board and District and State Presidents Council, the formal opening and joint meetings will take place on Tuesday, September 9th.

The meetings will stress workshops of all departments, by special request of the National President, Mrs. Ronald A. Dougan. These will be held on Wednesday and Thursday, and promise some stimulating speakers and fresh points of view. The meeting will close on Friday, after sessions of the National Board and Council.

Between meetings, members will have the opportunity to hear some unusual musical interludes and evening concerts. Among the artists who will be heard will be Lucille Kailer, of Oconomowoc, Wisconsin, a coloratura soprano who represented the Central District in the Young Artist Auditions in 1943, and was recently named 1958 winner of the nationwide auditions conducted by the National Council of the Metropolitan Opera Association. She was also one of the six finalists on the Metropolitan Auditions of the Air this year. She has been a longtime protege of National President Dougan and Mrs. W. Paul Benzinger, National Board Member from Wisconsin.

Other performing artists will be Marlene Linzmeyer, pianist, of Milwaukee, our 1957 Marie Morrisey Keith Award winner; Patricia Wojcik, violinist, who is director of the Silver Strings, an all-girl orchestra, and directed them with great success at the recent Gala Youth String and Orchestra Festival at New York's Carnegie Hall; and Margaret Lukaszewski, soprano, who was a Young Artist winner at State and District Auditions and was a finalist at the Columbus Biennial.

Mary Agnes Starr, National Chairman of Folk

(*Continued on page* 20)

The Roger Williams Inn, where Federation visitors will stay.

Officers attending: l. to r., Mrs. Robert W. Roberts, Member Nat'l Bd.; Mrs. Ronald A. Dougan, Nat'l Pres.; Mrs. Clifton J. Muir, Southeastern Regional V. P.; Mrs. J. L. Cardwell, Florida Pres.; Mrs. C. Arthur Bullock, Nat'l V. P.

The Southeastern Regional Conference—An Epoch-Making Event

By PAULINE ROBINSON MIKLAS

As one entered the McAllister Hotel March 18th to attend the Regional Conference, a feeling of welcome permeated the atmosphere. The Music Clubs of the Greater Miami Area had arranged a reception in honor of the National, Regional and State Officers. The North Dade string ensemble furnished delightful music for a relaxing time. Work was to begin tomorrow.

On the stroke of 9 A.M. on March 19th, Mrs. Clifton J. Muir, Regional Vice President, sounded the gavel, and the conference was called to order. We began to learn the real meaning of the projects and aims of the National Federation of Music Clubs. Mrs. Ronald A. Dougan, National President, in her own charming way gave response to the welcome, and we were assured that much useful work would be done these two days. Greetings were extended by Mrs. J. L. Cardwell, President of the Florida Federation of Music Clubs, and by Mrs. Garland McNutt, General Chairman of the Convention. Mrs. C. Arthur Bullock, Vice President of the National Federation of Music Clubs, gave the response.

The theme of the Conference was established:—Enlightenment, or the urgency to make music a civic as well as a cultural part of the American way of life. The presentation of the program by Mrs. Glenn Morrison (Florida) and the all important appointment of committees initiated the order of business. The first Forum, Orientation of New Club Members, was informative, inspiring and objective. Here was an alive conference, awake to the needs of an ever expanding Southeastern Region!

Mrs. Garland McNutt, General Chairman of the Conference.

From Orientation we progressed to Extension: the life blood of our organization. Through Forums we became aware of the need for Extension through the Student choir and chorus; through Junior and Senior clubs; through the giving of scholarships and through the mark of Special Distinction; through "Special Memberships" and perhaps more important, through orientation of old members. Mrs. Leo Bryson of Bay Ridge District, Florida, was prize winner for organizing the most clubs in her native state. Truly, this is an Extension project.

On this happy note, a recess was called for luncheon, held atop the Columbus restaurant, high above Miami, overlooking beautiful Biscayne Bay, honoring the State and District Presidents. Here members heard Mrs. Cardwell, Florida State President, describe what the Federation has done and what the Federation can do better. The Angelus Singers of Orlando, Florida, under the direction of Lillian Sandbloom Wilder, presented stirring music.

With discussion on program building, a corollary on Finance, and a Forum on the Advancement of Music, the afternoon was filled with food for thought and envisoned activities. One could sense the whole-hearted participation and cooperation of women—for these are music lovers and devoted workers in furthering this cause in their respective communities.

As twilight descended the women gathered for the "Old

(*Continued on page* 19)

San Diego Biennial
Invites Family Participation and Offers Family Fun

By HELEN CROWE SNELLING, Local Chairman

THE National Federation of Music Clubs urges all members to come to the San Diego Convention April 19-26, 1959. That means men as well as women. When one realizes how many male choruses, orchestras, and just plain men are Federation members, one wonders why we have so often been mistakenly labelled a women's organization. Well, the Biennial in San Diego is designed to put men—in fact the whole family—in the limelight. A male contingent chaired by Eli Weston of Boise, Idaho (Ron Dougan is honorary chairman) will be on hand to participate in Federation activities and help the men partake of the wonderful vacation opportunities in and around San Diego.

Incidentally, if ever a place was custom built for vacationing with your family, it is San Diego County. Well known for its even, mild climate, natural beauty and historical significance, there are many attractions in a compact and easy-to-get-to area. The old city of San Diego, site of the first settlement in California, will be of interest to all. The San Diego zoo (and the recently added children's zoo) situated in Balboa Park is a must for the grown-ups as well as children. The huge park has accommodated two world expositions and comprises the center of the city's cultural activities. That's where NFMC will congregate.

Within a one or two-hour drive from San Diego, one finds the popular desert resort area of Borrego Valley and the mountain retreats of the Cuyamaca and Laguna Ranges. Mount Palomar, with its famous observatory at the top, affords an interesting visit. If you have never pushed West before, be prepared to be overwhelmed by breath-taking scenic effects. The city of San Diego rises upward from its harbor (home port of the Pacific fleet) like a giant amphitheatre. Views of San Diego Bay, Mission Bay and the coastline all the way to Mexico, are unbelievably enchanting.

Among other things, the men's committee is planning deep sea fishing trips and visits to the battleships in port. It is hoped that the whole family will take an excursion boat trip around the harbor to see commercial docks, fishing fleet piers, warships at anchor and Ballast Point, where Juan Rodriguez Cabrillo landed in 1542 to discover California.

The major attraction which the men propose to sponsor next April is a dinner in honor of all the Federation women. It will be run exclusively by the men, and certainly will be worth the whole trip. What a treat! Don't miss it. In order not to be disappointed, get your season tickets early. Preference in rooms, meals and concerts will be given to those who apply early, so don't be a snail. Bring the family. San Diego, where springtime never ends, promises to be mighty gay!

His task is to make the men happy at the San Diego Biennial. Right to left are Eli Weston, who is in charge of entertainment for husbands, Mrs. Weston, Choral Coordinator, Bob Weston and National President Dougan.

From the Reviewing Stand

By SIGMUND SPAETH, NAOMI REYNOLDS, QUAINTANCE EATON

THE NEW MUSICAL FILMS

Reviewed by SIGMUND SPAETH

South Pacific.—This Rodgers-Hammerstein classic reaches the screen in a splendor of colored Todd-AO photography and with an elaboration of detail that was impossible on the stage. On the whole it must be considered superior to the original version, although a few mild criticisms are possible. The picture was too long; (this handicap has already been eliminated.) There are also some exaggerated effects of literal atmosphere which detract from the basic simplicity of the story, bathing the characters in vari-colored, foggy light and making certain scenes unnecessarily artificial. But the natural views of Hawaiian backgrounds are gorgeous, the singing is beautiful and the words and music maintain their supremacy in the field of light opera. Giorgio Tozzi's voice (dubbed in for Rossano Brazzi) is better than Ezio Pinza's, at least in his Broadway days. Muriel Smith does the singing for Juanita Hall, even though the latter created the role of Bloody Mary; and Bill Tabbert's tenor is replaced by a young man named Lee, with acting by John Kerr. Mitzi Gaynor is excellent as the heroine, particularly in her dancing and comedy, and Ray Walston holds up his end as the scamegrace, Luther Billis. Altogether the filmed *South Pacific* is a credit to the art of the motion picture and can be heartily recommended to all music lovers.

Too Much Too Soon.—The outstanding feature of this rather unpleasant picture is the musical score by Ernest Gold, who long ago proved himself a musician of the highest rank, (besides being the husband of that fine young singer, Marni Nixon, who has twice served as the voice of Deborah Kerr.) Mr. Gold has built his music on almost symphonic lines, effectively emphasizing a theme that is slightly reminiscent of the Strauss *Rosenkavalier*. Erroll Flynn gives a remarkable performance as John Barrymore, aided in his make-up by a built-up Grecian nose, and Dorothy Malone does what she can with the unattractive role of the alcoholic Diana Barrymore. Neva Patterson makes the rather cold and distant Michael Strange fairly convincing, and the minor male parts, mostly nasty, are played with uncomfortable realism. At least the film is less horrifying than the book.

Marjorie Morningstar.—Again music plays an important part in making the best of a picture that is otherwise not too impressive. Max Steiner is responsible for this excellent score, with musical supervision by Ray Heindorf, and there is also a rather conventional theme song, *A Very Precious Love*, by Sammy Fain and Paul Francis Webster. There are vocal arrangements by Lyn Murray and dances staged by Jack Baker, with Gene Kelly in his usual form. Natalie Wood finds herself in pretty fast company as the heroine of the Wouk best-seller, but does a creditable job on the whole, competing with such players as Claire Trevor, Carolyn Jones, Ed Wynn, George Tobias and Jesse White. There is a half-hearted attempt to bring Mr. Wynn back to his old standing as a comedian, including a bull-fight sequence similar to that of Cantinflas, except that the latter works with real bulls. Marty Milner is the only really weak spot in the cast. At least the story has a fairly logical ending.

Gigi.—Alan Jay Lerner and Frederick Loewe have lived up to their *My Fair Lady* reputation in supplying the words and music for this filming of the stage success that started Audrey Hepburn's career. There are no less than seven songs, all with definite merit. Andre Previn's musical direction and the orchestrations of Conrad Salinger add to the appeal of the picture. Leslie Caron does well with the title role, and there are splendid performances by Maurice Chevalier, Louis Jourdan and Hermione Gingold, supported by Eva Gabor and Jacques Bergerac. Altogether a deservedly successful film!

N. Y., N. Y. (A Day in New York).—Here is an exciting and highly artistic documentary short, on practical 16 MM film. The camera work of Francis Thompson is superb, with many effects of great originality. This little picture can be guaranteed to give 15 minutes of satisfaction wherever it is shown.

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THE LATEST IN RECORDS

Reviewed by SIGMUND SPAETH

CANDLE Records, Inc., 501 Madison Avenue, New York, is responsible for a unique package of three LP Hi-Fi discs, each representing ten Holy Days of a different faith: Protestant, Catholic and Jewish. The music has been supplied by composer-arranger Gerald Marks, with Ray Middleton as the singer and Howard Barlow conducting, using the Hammond organ for accompaniments, backed by a mixed choir. The entire project is carried out with dignity and artistic effect and should be of great value to music lovers in general, regardless of religious background.

RCA Victor, now recording the Metropolitan Opera Company exclusively, has brought out the complete score of the Barber-Menotti *Vanessa*, with the original cast of that successful opera's world premiere. There is also a new Victor album of songs and arias interpreted by that growing favorite, Giorgio Tozzi, (who is incidentally an American-born singer.)

Columbia Records, in addition to upholding its well known standards in the field of operetta and musical comedy, has developed an impressive list of educational material for practical use in schools and colleges as well as in the home. For children there are such discs as *Happy Instruments*, Tom Glazier's *Now We Know*, *Music through the Day* and *Music around the World*, with more advanced albums covering contemporary compositions as well as the classics and folk materials of all kinds.

Decca continues to add to its "Treasury of the Spoken Word," released under the general title of *Parnassus*, with great actors and actresses reciting the world's great literature. Crest Records are also offering a combination of education and entertainment, besides turning private tapes into practical discs. Mercury's high standard is maintained in such new "Olympian" releases as Victor Herbert's Cello Concerto, recorded by Georges Miquelle, with Howard Hanson conducting the Eastman Orchestra; a set of Verdi Overtures, played by the London Symphony under Antal Dorati, and a Wagner album by the Detroit Symphony Orchestra conducted by Paul Paray.

ADDITIONAL RECORD REVIEWS

Let's Understand Opera. Three recordings and accompanying opera booklets. Tams-Witmark Music Library, N. Y. C. Kit with 30 librettos, $60.00.

An enjoyable way for individuals and groups to acquaint themselves with opera is being introduced by the Tams-Witmark Music Library. *Let's Understand Opera* is the name of the project, which is presenting its first opera kit. Available now for club or home use, the kit is comprised of recordings and printed material excerpted from *La Boheme* by Puccini, *Faust* by Gounod and *Aida* by Verdi.

The operas are each on a separate disc and come with as many as 30 copies of an explanatory booklet, which contains the text for all three recordings. Principal arias from each opera are competently performed in the language of the opera. The accompanying text provides a musical score with the arias, which are printed in English as well as in the original version.

In order to condense each opera to the length of two sides of a Long Playing record, much has been deleted. However, certain important orchestral passages and musical material have been retained.

In the interests of understanding opera, all of the brief connecting dialogues are spoken in English. Also, at fitting junctures, a narrator offers explanatory footnotes. The written text reproduces everything that appears on the recordings. It is not intended to be a libretto, neither do the records pretend to give complete operas. *Let's Understand Opera* serves well as an introduction for the uninitiated who wish to achieve some insight into perhaps new realms of opera.

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RADIO AND TELEVISION NEWS AND REVIEWS

By NAOMI REYNOLDS

The complete Saturday night concerts of the New York Philharmonic Orchestra for the 1958-59 season will be broadcast "live" from Carnegie Hall every Saturday evening by the CBS Radio Network. It will mark the 29th consecutive year that CBS Radio has presented these orchestral programs, which have been heard heretofore on Sunday afternoons. The new day and time for the Philharmonic broadcasts will permit the CBS Network to carry the complete concert each week. The full concert will be most enthusiastically received by all our members as well as millions of other classic music lovers. The increasing importance of Saturday as a concert night has led CBS Radio to schedule almost twice as many regular Saturday concerts next season as in the past. I trust all our readers will want to thank CBS for sharing this great concert series with the entire nation. Broadcast time will be announced in this column as soon as released.

The easy chair in front of our television set was the best seat in the house for millions of opera fans who viewed the incomparable productions this season over NBC. In fact, according to the critic Albert Goldberg of the Los Angeles Times, some of the productions far exceeded similar offerings by the best companies in the United States. A magnificent achievement for the infant TV! NBC's auspicious participation in the 10-day Opera Festival in South Bend, Indiana, last fall began this year's schedule, which has been a tremendous contribution to American culture.

No less thrilling was the *World Music Festivals* series with James Fassett over CBS Radio, which will be broadcast again this summer.

This was E. Power Biggs' 15th year on CBS Radio. Many new American compositions received their first performance on his broadcasts, including works of Charles Ives, Virgil Thomson, Walter Piston, Alec Templeton, Howard Hanson, Leo Sowerby, Quincy Porter, Frederick Jacobi and Roy Harris.

Any number of distinguished American and European soloists have performed this season with the Cleveland Orchestra, Saturday nights over CBS Radio. Our own Eunice Podis appeared in a premiere broadcast performance of Peter Mennin's Concerto

AMP

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Elie Siegmeister
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Carlos Surinach
Alexander Tcherepnin
Michael Tippett
Ernst Toch
Joaquin Turina
Heitor Villa-Lobos
Ben Weber
Anton Webern

Brochures on each of these composers, containing brief critical notes and a list of works, will be sent upon request. Please specify the brochures wanted.

ASSOCIATED MUSIC PUBLISHERS, INC.

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1 West 47th Street New York 36, N. Y.

for Piano and Orchestra. First broadcasts of nine works by leading American and European composers, especially commissioned for this 40th anniversary year, were heard.

John Brownlee, distinguished artist and leading baritone of the Metropolitan and president of the American Guild of Musical Artists, assumed the role of host for the Saturday evening WCBS radio *Backgrounds of Music* series, which preceded the network broadcast of the Cleveland Orchestra. The program is in cooperation with the Manhattan School of Music, of which Mr. Brownlee is director.

The NBC Opera Company will present the world premiere of a new opera by Gian-Carlo Menotti at the Brussels International Exposition Wednesday, August 29, in the American Theatre at the United States Pavilion. World travelers take note! The new opera, *Maria Golovin*, which was commissioned by NBC, will be presented at the exposition each evening until and including Sunday, August 31, with the exception of August 25. There also will be four matinee performances. Later in the fall the opera will be telecast over the NBC network. Financing of the opera is a joint undertaking of NBC and the office of Howard S. Cullman, United States Commissioner for the Exposition. The opera will be produced by Samuel Chotzinoff. Peter Herman Adler is music and artistic director. Menotti will stage the work himself, personally supervising. The same cast and the same sets will be used for the telecast later.

A word on the excellent NBC opera productions this entire season. NBC scheduled these high cost programs in public interest on Sunday afternoons, so that more people have an opportunity to view them and when the audience potential for cultural attractions is the greatest. However, we declare that information and cultural shows are available on many occasions elsewhere in the TV schedule, if the minority viewer will take the time to search for them!

The Metropolitan Opera Auditions of the Air, heard Sundays on ABC Radio, have featured young ambitious artists from all sections of the country. Local auditions for the national series were held in various areas. In the Southwestern region, Mario and Ruth Chamlee were in charge of the auditions. The Midwest regional winners of the "Met Auditions" were soprano Barbara Leichsenring of Chicago and John Gillaspy, young baritone of St. Louis. New Yorkers in the Auditions were soprano Lillian Messina and mezzo-soprano Louise Pearl. The American Broadcasting Network offers the winners scholarships totaling $4,000, plus a number of regional scholarships. In addition some of the winners may be offered contracts with the Metropolitan Opera. Among "Met" artists who first earned recognition through these broadcasts are Patrice Mun-

sel, who has her own show on ABC-TV; Eleanor Steber, Robert Merrill, Rise Stevens and Leonard Warren. This was the 23rd season for the Metropolitan Auditions of the Air. Milton Cross still serves as MC, with William Marshall as director; and John Gutman of the "Met" coordinating.

A series of mystery tune contests are running through May 31 on *Your Hit Parade*, NBC-TV, Saturday nights. Loads of prizes are offered. Home contestants are asked to identify the tune correctly and then complete a statement. Naturally about the sponsors' product!

Another contest is for amateur songwriters who are invited to add lyrics to the seven-note identification theme of the American Broadcasting Network. Entries should be mailed to "Words," c/o Favorite ABN Show, American Broadcasting Network, New York 23.

The *Stars of Jazz* show presents internationally famous musicians each Monday night at 10:30 over ABC.

On an NBC Educational TV project, three new live 13-week series on Jazz, U. S. Foreign Policy and Medical Scientific Research will be offered. The Jazz venture, titled *The Subject Is Jazz*, will mark the first time this form has been the theme of a "live" TV series. Gilbert Seldes, well-known writer and commentator on the popular arts, is the weekly host on the program. Each session will feature a jazz-playing combination and most shows will have as guest a noted musician or jazz authority. The telecasts are offered on Saturdays at 5:00-5:30 P.M., EST. Topics will include blues, ragtime, swing, bop and "cool." Duke Ellington, Benny Goodman and Wilbur de Paris are among the noted musicians who will participate. Dr. Marshall Stearns and Leonard Feather, both noted experts in the field, will serve as program consultants.

Dr. Miklos Rozsa, president of the Los Angeles Chapter of the National Association for American Composers and Conductors, who did the score for *A Double Life*, which won an Academy Award 10 years ago at Universal, returned there recently again to provide the music for Erich Remarque's story *A Time to Live and a Time to Die*. Rozsa was borrowed from MGM where he recently did the music for *The Sheepman*. Dr. Rozsa will also score the music for the MGM production of *Ben Hur*.

The Audio-Visual Center of Indiana University has expanded its services to include distribution of information about available new films. This University produces educational films and maintains a large rental library. A nearly unlimited source of educational motion pictures for television was added when the university joined the Educational Television and Radio Center to form the National Television Film Service.

Let's be very specific in writing letters to sponsors or stations. "I watched your program on Channel ——— (date.) I particularly enjoyed ————, etc." Or, "I would like to protest ————." Address your letter to the head man! He is responsible for selection of programs. And now, good watching and listening and reporting!

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BOOKS FOR MUSIC LOVERS

PIANISTS GALORE AND A POPPY

SPEAKING OF PIANISTS. By Abram Chasins. New York: Alfred A. Knopf, 291 pages. Index. $4.00

ARTUR SCHNABEL, A Biography. By Cesar Saerchinger. New York: Dodd, Mead & Co., Tribute by Clifford Curzon; Supplement with discussion of Schnabel's compositions by Ernst Krenek and his symphonies by Roger Sessions; Appendices including list of compositions and discography compiled by Bernardo Cohn. 343 pages over all, plus index. Profusely illustrated with photographs. $5.00

FIRST PERSON PLURAL, The Lives of Dagmar Godowsky by Herself. New York: Viking Press. 249 pages, no index. 8 pages of photographs, $3.95.

A rash of books about and by pianists, similar to the operatic rash of recent months, has broken out this spring, showing that "great minds, etc." Mr. Chasins paints the widest canvas, Mr. Saerchinger the deepest, and Miss Godowsky the most colorful. The books supplement each other curiously well, and should be read alternately. You get a dizzying kaleidoscope by dipping into various pages in this fashion before settling down to read the three soberly and with concentration (not that you should approach Miss Godowsky soberly. Please! as she herself would say—and does, far too often.)

The figures that loom largest from these variegated pages, are, naturally, Schnabel and Godowsky. Two more different characters cannot be imagined, yet both shared the dedication, the perfectionism and the exalted approach to their art. Schnabel, the center—and often the victim—of a cult ("May God save us from disciples!" he once exclaimed to Chasins) craved solitude and sought mountain tops. Godowsky, a benign Billikin with the tongue of an asp, thrived in crowds that would have maddened many another artist. Chasins' picture of the "baby-faced" Popsy composing on one corner of the piano while a midnight supper crowd milled around the Godowsky apartment shows the intense concentration which set him apart.

Schnabel appeared among the throngs that passed through the Godowsky "salon"—a melange of personalities from every walk of life and including all the distinguished musicians of the time—but Godowsky's name does not show up in the index to Saerchinger's book on Schnabel. Chasins talks about both with the highest admiration, although his worship is at its height for his master, Josef Hofmann. When you read all of these books you will gain an insight into the natures of the men themselves as well as their exalted careers.

To each his own: Saerchinger's loving yet restrained account of the long, fruitful and sometimes

FROM THE REVIEWING STAND

(*Continued from page* 17)

tortured life of Schnabel is a work in depth, no detail left unexamined, yet with no attempt at "expose." The artist's day as composer has yet to dawn and may never; still he has left an indelible impression. He "remained basically the same man, upholding the same principles, fighting the same battles with the same means, his eyes fixed on the ever-distant but luminous vision, the same goal of beauty and truth. It was this that gave his personality the monolithic unity which made it proof against the wiles of fashion and the lure of success."

Then Chasins' wide field, covering many individuals and several provocative topics: artists' management (he's "a-gin" the large chain system), high fidelity (and "high fatality" to standards), the State and—or *versus*—Art (Chasins prefers the conjunction rather than the separation).

Countless instances of Saerchinger's insight on Schnabel appear; the writer was a friend of the pianist's from the First World War. His quiet masterful prose enriches the subject; his perception illumines a difficult character. Chasins, himself a pianist, writes with an equally sure command of words—an articulateness that presents fascinating revelations of the talents he is exploring.

As for Dagmar: no writer she, as *Time Magazine* would say. The story has got around that she talked this book into a tape recorder. It is easy to believe, for the informality of the style, the many—indeed, the myriad—"darlings!" "divines" and other tag-words of the social female indicate a blue pencil held in abeyance. Perhaps more useful to her purpose would have been a little editorial tailoring, for one stumbles over these stylistic traps into something dangerously near the pitfall of that boredom encountered in perusing someone else's diary.

Still, Dagmar is Dagmar; she wears her rue like a red poppy, and one reads on, afraid to miss the latest encounter with Rubinstein, Heifetz or Stravinsky; in case something definitive really will happen; anxious for the next *bon mot*. Daughter inherited the father's sharpness of tongue and was wont to devastate roomsful of people, even at her own expense. A name-dropper even to exceed Elsa Maxwell, Dagmar knew them all, from the gauche Italian boy who became the fabulous Rudolph Valentino to Albert Einstein. "Rudy" was Dagmar's own discovery; she acted with him in her era of youth and beauty. Einstein was her Papa's.

Whether all is Simon-pure truth within these pages is no matter—many of Dagmar's escapades are just improbable enough to be real.

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THREE TO LEARN BY

HOW TO BRING UP YOUR CHILD TO ENJOY MUSIC. By Howard Taubman. Garden City, N. Y., Hanover House. 113 pages. $2.50.

LEARNING TO LISTEN. By Grosvenor Cooper. University of Chicago Press. 128 pages plus supplement of musical illustrations and glossary-index. $5.00.

THE SPLENDOR OF MUSIC. By Angela Diller. New York: G. Schirmer. 214 pages, many musical illustrations. $4.75.

Mr. Taubman, music critic of *The New York Times*, has dedicated his useful little book to parents, for "the primary responsibility for musical cultivation in our country rests on the home." His carefully outlined scheme for introducing children—especially very young children—to good music is based on the use of phonograph records. The parent is urged to lead the child gradually into love for music by surrounding him unobstrusively with the best, encouraging him to cherish his own records as he would his toys, exposing him constantly yet subtly to music a little more advanced, and taking a firm, yet concealed, hand in every step of the progress. This requires thought, patience and some knowledge on the part of the parent, but if he proceeds with "boldness, determination and experience," results will soon be forthcoming.

The author does more than talk about his subject: he offers a complete record list for every stage. After reading the short introductory chapters, full of wise counsel, the parent can plunge right into the discography. It is interesting to note that Mr. Taubman starts the children off with simple songs, while the parents' corresponding library is almost entirely instrumental.

As repetition and familiarity can be the most important factors in musical understanding, so can they be in understanding of a problem. Mr. Taubman therefore has kept his text simple and highly repetitive. One cannot help but accept his points and progress in understanding the thesis, just as it seems probable that anyone following his scheme of recording choices will emerge a better rounded musical individual. Mr. Taubman's "program of subtle, even sly, cultural proselyting" can be effective at any age, but is especially recommended for the parents of young children.

Mr. Cooper has prepared his "handbook for music" with the Humanities Staff at the University of Chicago, where he is Associate Professor and head of the Department of Music, as well as Associate Professor of Humanities. Several other "authors" labored over the book, in the endeavor to make it a guide to a course rather than a course itself. They realize that there is a great temptation to read about music first and listen to it afterwards, and urge strongly that the ear come first. "Only music can teach you music," they conclude their introduc-

(*Continued on page* 35)

SOUTHEASTERN REGIONAL CONFERENCE

(Continued from page 12)

South" banquet to honor Mrs. Ronald A. Dougan whose address, "Now Is the Time," gave a lift and an insight into the part that each woman can and must play in the Federation. Mrs. Dougan further explained that the greatest obligation of the National Federation is the constant support of American Music: The Parade of American Music . . . Crusade for Strings . . . Summer Scholarships . . . Young Artist Winners. We were awakened once again to the vision and to the strength of purpose of our National President. Miles Nekolny, 1955 Young Artist Winner, completed the delightful evening with a concert.

The early morning "Cracker Barrel" breakfast, honoring the National Board Members and the National Chairmen, was a fine start to a busy March 20th. Mrs. Clifton J. Muir resumed the Conference with Panels on Young Artists. The theme was so appropriate, "The Magic Key and How It Turns." In the Student Division discussions centered around Student Opera . . . Student Scrapbook . . . Student Vocational Guidance, and Student Auditions. A musical finale to the morning session was presented by the University of Miami String Quartet as Mr. Victor Stern directed them in a "Crusade for Strings."

We enjoyed lunching "on our own," and then Mr. J. Phillip Plank spoke on "How To Establish A Scholarship Fund." A Panel on the Junior Division with the theme, "Ours to Cherish . . . Ours to Nourish", discussed Junior education, Junior Festivals, Junior religious education, *Junior Keynotes* and the Stillman Kelley Scholarship. Following the Panel on Junior Achievements, Dr. Bertha Foster, Founder and President of the Musicians' Club of America, spoke on "Proud Possessions," relating to the Southeastern Region Projects.

Our symposium, based on the objectives of the State and National Federations, stressed the Federation's special interests in the field of legislation, the need for *Music Clubs Magazine*, the place of sacred music in the lives of Americans, and the ever important Scholarship Fund. In regard to legislation it was particularly stressed that we take note and write our legislators concerning the bills before Congress on "Free vs. Pay TV," "National Culture Center," and the "Juke Box" bill. A genuine consciousness was aroused that the 600,000 members of the National Federation of Music Clubs should have a most important influence on all legislation pertaining to music.

After a final report by the Registration Committee and by the Courtesy Resolutions Committee the Conference was officially adjourned. The delegates to the Conference were entertained at a tea at the Musicians' Club of America in Coral Gables, Florida. Dr. Bertha Foster and the Hollywood Music Club, Mrs. N. D. Wainwright, were hostesses.

This was a truly epoch-making conference.

The Florida Federation of Music Clubs Convention, although not a part of the official conference, was highly honored to have many National and Regional Officers attend. Mrs. Bullock, Vice President of our National Federation, addressed our 41st Annual Convention Banquet. The theme of her speech, "Ours to Cherish . . . Ours to Nourish" expounded on the training in depth as well as in breadth. Mrs. Bullock depicted the glorious past and predicted a vital future for the National Federation.

Magazine Photo Contest Runner-Up

This is "His First Appearance," runner-up in the "Music Clubs Magazine" Photo Contest. The photo was taken by Mrs. Ragnhild H. Congdon of Kenosha, Wisconsin. The subject is her grandson, Frederick Newenhuyse. The young man, now several years older, is progressing at the piano and with the trumpet.

LIFE AND SPECIAL MEMBERS

(Continued from page 9)

for Youth." I say "Hurray for Mrs. Shloss!"

Mrs. Bernice Staples of Richmond, Virginia, came from another musical family where all members played and sang. However, her formal music education in piano, voice, theory and harmony did not begin until her older daughter was married. During two years of concentrated study she has written one hundred songs, (some of them published) and two pageants. Her Christmas pageant of 1957 was filmed and has been shown twice on television.

See the September issue for additional biographies omitted from the May issue for lack of space.

At left, Mrs. Paul Hale, 3rd Vice President of the Oregon Federation, watches Governor Robert D. Holmes sign a proclamation designating February as American Music Month. Pictured above are Mrs. Brooks B. Evans, National Board Member, Governor Cecil Underwood of West Virginia, holding his proclamation, and Miss Jeannette Sayre, W. Va. President.

377 "Parade" Awards Presented

A full list of the awards presented in the 1958 Parade of American Music will be published in the September issue of *Music Clubs Magazine*. Meanwhile, here are a few of the highlights.

Twenty-six Governors proclaimed February American Music Month in their respective states—which gives every reason to assume that by February, 1959, the practice will be nationwide. Presented herewith are pictures of some of the Governors signing their proclamations.

Second highlight is the increased number of clubs featuring works of composers born or resident in their state in their Parade programs. This practice has been adopted in 26 states: Maine, Rhode Island, Ohio, Indiana, New York, Pennsylvania, Michigan, North and South Carolina, Florida, Georgia, Virginia, Tennessee, Kansas, Wisconsin, North Dakota, South Dakota, Illinois, Minnesota, California, Colorado, Washington, New Mexico, Missouri, Arkansas and Oregon.

Particularly noteworthy this year was the active cooperation of some of the smaller symphonic organizations, and special awards were presented to 16, the presentation to the Portland, Maine, Symphony Orchestra being covered by both radio and television.

Since it was suggested that MacDowell, Cadman, and Moravian music be accented this year in honor of their 100th, 75th and 500th anniversaries, respectively, works of these composers led by a wide margin in number performed.

Contemporary and folk music tied for first place in number of programs, with Aaron Copland,

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NATIONAL BOARD MEETING

(*Continued from page* 11)

Music, will present a program of her songs in costume. Other young musicians to be heard will be Mary Sauer, pianist, who had been a Wisconsin winner in the Young Artist Auditions and was one of four finalists in the Steinway Centennial Piano Contest a few years ago; Mary Wilczewski, pianist, also a student winner and one of our Interlochen Scholarship winners a few years ago; and Jocelyn Chase, District Winner in the 1957 Student Auditions.

Some of Wisconsin's finest choral groups will journey to Green Lake to sing for our members, including the Orion Chorus, Central State Men's Glee Club, directed by Norman Knutsen, and others. The Silver Strings Ensemble, fresh from its triumph in New York, will be featured with Patricia Wojcik conducting.

The excellent Roger Williams Inn has been reserved exclusively for Federation members. Rates are on the American plan and are reasonable. Green Lake Camp is 90 miles from Milwaukee and is easily accessible by auto, plane and train. The transportation department of the camp will meet guests at Portage, Fond du Lac, Oshkosh, or at Green Lake village, if notified 24 hours head. The Inn brochure and registration card and full travel information will be sent on request.

Mrs. W. Paul Benzinger of Wisconsin, National Board Member, is chairman of the Board Meeting at Green Lake; Mrs. A. A. Mellentine, Wisconsin State President, is Vice Chairman, and the National Federation's Finance Chairman, Mrs. Robert W. Roberts, a summer resident, is Advisory Chairman.

February Proclaimed "American Music Month" by Many Governors

Pictures of a few are presented below and on opposite page

Governor Foster Furcolo of Massachusetts signs in the presence of (l. to r.) Mrs. Joseph Antico, Ways and Means Chairman; Mrs. Mitchell Mirkin, Corresponding Secretary; Mrs. Muriel Maclachlan, PPA president, and Mrs. Grace Warner Gulesian, State President.

Mrs. Stephen Meisburg, Mississippi President (left) and Mrs. Alvan Doty, State Publicity Chairman, watch Governor J. P. Coleman as he signs his proclamation.

Governor Stephen L. R. McNichols of Colorado drafts his proclamation as Miss Pauline Allison (left), State Legislation Chairman, and Mrs. W. Clay Merideth, State President, look on.

Mrs. Lewis E. Young, Pennsylvania State President, Governor George M. Leader, and Miss Emma Steiner, Junior Counselor, photographed in the Capitol at Harrisburg.

Governor Dennis J. Roberts of Rhode Island exhibits his proclamation to Mrs. John J. McGreevy, Rhode Island State President, and Prof. Arnold V. Clair (left), the State's American Music Chairman.

Mrs. Frederick B. Cohen, Washington State President, and Governor Albert D. Rosellini, in the governor's office at the Capitol in Olympia.

SACRED MUSIC PAGE

Choir Attendance—A Factor in Good Church Music

A Symposium

The Panel: Mr. Grigg Fountain, Trinity Lutheran Church, Lakewood, Ohio (also on faculty of Oberlin College, Oberlin, Ohio); Dr. Austin G. Lovelace, First Methodist Church, Evanston, Illinois; Dr. Federal Whittlesey, Highland Park Methodist Church, Dallas, Texas; Mrs. G. V. N. Yates, First Presbyterian Church, Bartlesville, Oklahoma; Mr. Everett J. Hilty, First Congregational Church, Boulder, Colorado.

MODERATOR: The Sacred Music Department of the National Federation of Music Clubs has just concluded a choir attendance contest, the results of which are announced at the end of this article. The individual choir member often does not realize how important his faithfulness is to the ministry of music in his church. The choir directors listed above will answer a number of questions relative to the problems of choir attendance, the first one being: Do you have attendance problems?

DR. WHITTLESEY: From my observation, all church choir directors dealing with non-paid singers have an attendance problem. Regular attendance is a necessity if good singing is to result, and so the director must find how to get his people to rehearsals and services regularly.

DR. LOVELACE: Yes, all choirs will have some problems with attendance, for the multiplicity of activities in which all members engage makes it impossible for them to be present everytime.

MR. GRIGG FOUNTAIN: In the first years of my experience, (in a Lutheran church), I had no attendance problem. To illustrate, during the entire Lenten, Holy Week, and Easter season one year, the choir had two rehearsals and Sunday morning services each week. In Holy Week there was a Wednesday rehearsal, Thursday and Friday evening services, and on Easter Day, 6:00, 9:00 and 11:00 o'clock morning services. This was a strictly volunteer choir. Yet in those twenty-four meetings during a seven-week period, only one person was absent for a single service. This was typical until the neighborhood began to change radically and rapidly. In my last years there, some members drove as far as 20 miles one way, so naturally we had attendance problems. In my new situation, we have no attendance problems.

MRS. YATES: Although we have an oil town "floating" population, due to frequent transfers, membership in my choir has been pretty much the same for the past 10 years.

MODERATOR: The second question is: Do you have a waiting list?

MR. HILTY: How nice it would be to have a waiting list!

MODERATOR: That possibly is the feeling of the majority of choir directors. Do we have exceptions?

DR. LOVELACE: We have a waiting list for several sections, many sopranos, for instance.

MR. FOUNTAIN: I have no waiting list since I believe that it is better to reap the benefits of a prospective singer's enthusiasm at once rather than run the risk of dampening it by a long wait. I make a place for anyone I want in my choir.

MRS. YATES: Our choir loft seating capacity is 38, and for 20 years we have had more than that number wanting to sing. So I have a waiting list for all but the tenor section.

MODERATOR: The next question concerns the loyalty of choir members. What factors are important in that loyalty?

MR. FOUNTAIN: To make my program attractive enough to retain the loyalty and interest of choir members, I have several "devices". 1. The highest possible standard of performance. 2. A sense of relationship between the liturgy, the pastor's work, and the music. (The pastor attends every choir rehearsal in order that the two of us understand each other's efforts and directions thoroughly.) 3. As constant a personal relationship between me and each choir member as I can possibly achieve.

DR. WHITTLESEY: Loyalty results, I believe when choir members have a sense of satisfaction from their service. Several times over the years I have had questionnaires filled out by my adult singers. I have asked for considered reasons why they sing in the choir. The results can always be tabulated under four headings: 1. Self-Expression: Singers want to perform good music expressively. They must be led in the paths of sincere interpretation. Singers want to feel an emotional release through their singing. Each performance of an anthem or cantata must be a spiritual expression. 2. Self-Advancement: Singers want to learn more about voice, musicianship, musical history, poetry, etc. Each rehearsal must be made interesting and instructive. It must not be turned into a class room, but some educational features should be planned for each rehearsal.

MODERATOR: Your next two categories, Dr. Whittlesey, will serve as answers to a later question, so we will hear from Mrs. Yates next.

MRS. YATES: I attribute the loyalty of my choir to several factors. First, when they are invited, the one thing I try to impress upon them is that they are re-

(*Continued on page* 23)

PATRONIZE THESE MERCHANTS

They Are Contributing Members of the Federation

Arizona—Redewill Music Co., 222 West Washington, Phoenix

Colorado—Radio Station KFML, Lowell Switzer, Pres., 1440 S. Clermont, Denver

Florida—Victor Hallinger Music Store, 415 13th Street, West Bradenton

Georgia—William Munn, Atlanta Music Co., 60 Pryor Street, N. E., Atlanta

Illinois—Raymond Durham, Jr., Lyon & Healy, Inc., 243 S. Wabash Avenue, Chicago 4
R. C. Rolfing, Pres., The Rudolph Wurlitzer Co., 105 W. Adams Street, Chicago 3

North Dakota—A. J. Daveau, Daveau Music Co., Fargo
E. A. Grundeen, Northwest Piano Co., Minot

CHURCH ATTENDANCE—A SYMPOSIUM

(Continued from page 22)

quired to be regular in rehearsals. If three rehearsals are missed in a row, they automatically forfeit their seat unless it is due to illness or being out of town on business. I believe that choir members appreciate what this means to a good performance.

MODERATOR: Since all of you are able to keep a well-filled choir loft, can you suggest to other directors some means of choir promotion?

MR. HILTY: Choir promotion is best done by the quality of music performed regularly as well as the occasional production of great choral works, such as the Faure *Requiem*, Sowerby's *Forsaken of Man*, Charles Wood's *Passion According to St. Mark*, Schutz's *Seven Last Words*, Bach cantatas, etc.

MRS. YATES: Like Mr. Hilty, I believe that the best choir promotion is the challenge of good music. A director must give a lot of time and thought to the selection of music to be used. There must be variety, yet it must all be good music. Keep a goal to work toward at all times. We have a sacred concert in the fall followed by Christmas music, a spring festival, and, of course, a good Easter cantata or oratorio.

MR. FOUNTAIN: We seem to be in agreement with the idea that the best promotion plan is to be found in musical planning, organization and implementation.

MODERATOR: Do you feel that the social life of the choir is important?

DR. WHITTLSEY: The third point on my loyalty list was Social Contacts. A choir cannot be built or maintained on its social life alone, but some opportunity must be given for the forming of friendships. A few moments at each rehearsal to get acquainted, an occasional choir dinner or outing: these are good. However the best, I feel, is when a choir combines social life and service by going to hospitals, convalescent homes or other churches to present programs. These occasions are always accompanied by good times together.

DR. LOVELACE: The busier the community, the fewer times there will be for social gatherings for the choir. A choir organization which sees that new members are welcomed into the group and made to feel at home is a tremendous help in building the morale of the choir.

MRS. YATES: A coffee once a month after choir practice helps to get the members better acquainted and promotes a spirit of friendliness.

DR. WHITTLESEY: It is important, in my opinion, to stress another point, and that is service to the church. The stress that many churches now put on the stewardship of time and talent, as well as financial resources, is all to the good. Singers feel a responsibility to a Higher Source. Through their faithful service they can discharge this responsibility.

(Editor's Note: Dr. Whittlesey has a new book issued by the Westminster Press, *A Comprehensive Program of Church Music*, which elaborates the ideas expressed above.)

MODERATOR: Mrs. Yates presents each of her choir members with two booklets; the first contains information about procedure, vestments, deportment, etc. The second concerns the ministry of music of their church. It begins with a short poem, which is quoted herewith:

"How many of us ever stop
to think
Of music as a wondrous link
with God,
Taking sometimes the place of
prayer
When words have failed us
'neath the weight of care;
Music that knows no country,
race or creed,
But gives to each according to
to his need."

Anon.

WINNERS IN CHURCH ATTENDANCE CONTEST

Methodist Chancel Choir
Greensburg, Indiana
Director: Ben Niles Percentage 68

First Christian Church Choir
Okeene, Oklahoma
Director: Mrs. A. C. Martz
Percentage 69

First Presbyterian Church Choir
Gainesville, Florida
Director: Ouida Fay Paul
Percentage 74.3

Emmanual Episcopal Church Choir
Cumberland, Maryland
Director: Mrs. Joyce Macy
Percentage 74.6

St. John's Lutheran Church Choir
Seattle, Washington
Director: Talmiage F. Elwell
Percentage 80

First Presbyterian Church Choir
Spartanburg, South Carolina
Director: John E. Williams
Percentage 83

Tabor United Church of Christ
Philadelphia, Pennsylvania
Director: Karl Zapf Percentage 85

Senior Choir Old Dutch Church
Kingston, New York
Director: Mrs. Willard Burke
Percentage 85

First Presbyterian Church Choir
Ennis, Texas
Director: Mrs. J. R. Powell
Percentage 95

The National Chorus of America, created by the United States Brewers Foundation through National Institute for Music, Inc., rehearses under Hugh Ross, who is musical director of the new touring choral ensemble.

Industry Endows a New Choral Group

It is a pleasure to report that music has a new sponsoring group today. No Esterhazys these; no wealthy noblemen, no Archduke Rudolf, no Madame von Meck. It is a group of men from the U. S. beer industry, the Brewers Foundation, and they care enough about music to have collected a considerable sum of money to form the National Institute for Music.

Last August, the group announced as its first project the formation of a full time professional chorus, which has just started on a tour of the nation, presenting great works of choral literature. The chorus will be directed by a great choral specialist, Hugh Ross.

Engaged to run the Foundation is a veteran in the concert-giving field, Julius Bloom, the former director of the Brooklyn Institute of Arts and Sciences, a happy hybrid of musician and impresario. We asked Mr. Bloom why the Foundation chose to start with a chorus.

"Well, there are several reasons," he told us. "In the first place we felt that there was a need for the kind of chorus we have in mind. The same vacuum doesn't exist, say, in the symphonic field. America has more than one hundred professional orchestras. But it has no full-time professional choral group."

We reminded Mr. Bloom of the excellent choral groups in existence. "None of these is organized on a year-round repertory basis, with full-time salaried members," he pointed out. "Our group is dedicated to public performance, in concert halls and college campuses all over the country, as a saleable attraction, competitive with other performing artists. Segments of the group will also be deployed at minimal or no cost, to women's colleges which need male singers for *SATB* works, and in turn to men's colleges which need a distaff component."

"The Brewers Foundation, in forming its new National Institute for Music, wished to establish a new musical organization, rather than to support one already in existence," continued Mr. Bloom. "It is proud to create, with industry-wide support, new opportunity for the 54 young American artists, both men and women, who make up our chorus."

Opportunities for young artists is a topic about which Mr. Bloom has strong convictions. It is the subject of Bloom's Paradox, which goes as follows:

1. Statistically, musical activity in the United States is at an all-time high. More people are attending concerts than ever before. At the same time it has never been more difficult for a young American artist to launch a career.

2. At a time when the United States has the greatest resources of any nation, its musical organizations are financially among the world's shakiest and most in danger of extinction.

"Somebody has figured out that music in the United States draws more paid admissions than big-league baseball," Mr. Bloom says. "The 'organized

(Continued on page 35)

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National Convention Notes, No. 2

By ELEANOR F. PASCOE
National Chairman

LITTLE did we think that our second announcement regarding the 1959 Biennial Convention would strike a note of even slight frustration, but such is the case! Due to circumstances beyond the control of your committee, the date of one of our best programs, the concert by the Los Angeles Philharmonic Orchestra, has had to be changed from April 23 to April 18. Dr. Van Beinum, director of the orchestra, had planned this performance to coincide with the dates of our Biennial convention, and had engaged one of our favorite Young Artists, Nan Merriman, as soloist. So we felt that the only thing to do was to change our dates to include the concert on our schedule.

Accordingly, while the formal opening will be on Sunday, the 19th of April, at 4 P.M., in the Organ Pavilion at Balboa Park, we cordially invite and urge our delegates and friends to plan their trip so they will arrive in San Diego on Saturday, April 18th, in time to attend this outstanding performance, which has been planned in our honor. The National Board and the Council of District and State Presidents will be in session that day, and the rest of us can enjoy a few hours of unpacking, pressing and sightseeing before the Big Push begins.

The convention will close April 26th, with the Choral Festival and a concert by the San Diego Symphony Orchestra, with a nationally known soloist, giving us an opportunity to hear two of our finest western orchestras within one week. Other plans will be announced at the National Board meeting at Green Lake, Wisconsin in September, and through the pages of *Music Clubs Magazine*. Meanwhile remember to hold April 18 to 26 of 1959, for the Thirtieth Biennial Convention of the National Federation.

More About San Diego in 1959

AMONG the many innovations at the San Diego Convention April 19 through 26, 1959, is to be the Travel Booth set up by the American Express to assist convention-goers in planning for their sightseeing trips and travel. The Western Regional Vice President, Mrs. Helen Crowe Snelling, has authorized the American Express to be the Official Tour Agency.

A GRATEFUL ACKNOWLEDGMENT

It gives your editors pleasure to acknowledge that the fine picture taken at the premiere of Samuel Barber's "Vanessa" used as a frontispiece in March, was taken by Louis Melancon, official photographer of the Metropolitan Opera Association.

New Music—In a Holiday Mood

Reviewed by MARTHA GALT

"Sumer is icumen in,
Loudly sing cuckoo" . . . .
Old English Round, 13th Century

TWO PIANOS—(Four Hands)

A useful and attractive book of 2nd piano parts to familiar piano solos, will be found in *Companions* which should prove most interesting to both teacher and pupil. Such names as Frances Frothingham, Buenta Carter, Thelma Clark and Betsy M. Howland are attached to each of the arrangements. One is fascinated by the easy second piano part of such numbers as *Minuet* from Sonata Op. 49 by Beethoven (Frothingham), *Ballade* by Burgmueller (Clark) and others of the eight numbers thus arranged. It is a Summy-Birchard publication. Also from the same publishers is a jolly number called *Banjo Fantasy* by Olive Nelson Russell. This is a nice adaptation of Gottschalk's *The Banjo* which many have enjoyed in its original form. The arrangement is about 5th grade difficulty, and the composer introduces the old melody *Oh Susanna* successfully. Two copies are included.

From Carl Fischer, Inc., are *Fanfare and March* (two copies) by Nancy R. Duford, with strongly accented march rhythm and rolling drums, and *Street Fair* by Sarah Louise Dittenhaver, with an interesting little melody. Both are for the earlier grades and have two copies in the score. *Three Impromptus*, all under one cover, by Colin Taylor are quite original and imaginative. They are interestingly named: *Popinjay*, which lives up to its name and is quite a showy number; *Lyric*, quite poetic in feeling with the melody divided nicely between the two pianos; and the last one, *Sumer Is I-cumen in*, is developed as the old English Round and ends the collection joyfully. It is a publication of Mills Music, Inc. Two copies are also included in this score.

Colorful in its descriptive quality, is the rather brilliant number, *Majorca*, by David Cox, based on two traditional melodies which the composer collected while on a vacation on this island in the Balearics. One remembers the time Chopin spent on Majorca at the home of George Sand, as he sought to regain his health. *Majorca* should interest those duo pianists who seek a good rhythmical number not too heavy in content. It is also a publication of Elkin Co., Ltd., and distributed by Galaxy Music Corporation. Two copies are included in the score. In lighter vein and in a very melodic style is the arrangement of *One Morning in May* by Mitchell Parish and Hoagy Carmichael which has been delightfully transcribed by J. Louis Merkur, and makes for a pleasing performance. It is not very difficult to play and very enjoyable. It is also a Mills Music publication, and one also gets the two copies in the score.

PIANO DUET (One Piano—Four Hands)

Several good teaching numbers in this category for the earlier grades have come from the publishers. Published separately are two *Dance Pieces* by Alice Proctor which she calls *Squares Tonight*, and *Swing-Tune*. They are both strongly rhythmical and about third grade difficulty, published by the Elkan-Vogel Co. Eric Smith has composed two delightful 3rd or 4th grade duets which young students will find easy to play and rewarding. They are *Alla Gavotta* and *Alla Tarantella* and are publications of Elkin & Co., Ltd., whose agents are Galaxy Music Corporation. From Novello is an attractive book containing two *Holiday Sketches*, by Marjorie Helyer, which pertain to vacations on the river or at sea. The first suggests a barcarolle while the latter seems to be a dance of Neptune in its gay holiday mood. They are about 4th grade difficulty.

VOCAL SOLO

Two songs by Florida's Mana-Zucca which are melodious and richly harmonized and not too difficult to sing, are *Faith*, which has a simple melody with flowing accompaniment and text based on an old Proverb; and *There's Joy in My Heart*, which is more spirited, in keeping with the text by her husband, Irwin M. Cassel. Both songs are written for high and low voice. They are published by Congress Music Publications of Miami. *The Maiden and the Passer-by* is an appealing song with words and music by Robert MacGimsey, for medium vocal range. It is in minor key and filled with the pathos of a heart which watches and waits for the return of one beloved who will not return. It is a Carl Fischer, Inc., publication. Two prize winning songs for the 1955 Composers Press Contest are *Rue Francois Premier* by Earl Kelly, text by Robert Hillyer, and *Withered Flowers* by Radie Britain, with poem by Freidl Schreyvogl. *Rue Francois Premier* is a refreshing song filled with the joy of life as viewed through the eyes of a young lover in Paris on a lovely summer morning. It is for medium to high voice. *Withered Flowers* is a different picture, done in the somber coloring of one who has dreams of what might have been, and is more dramatic in content. The accompaniment is flowing and supple. There is a German text, also, and it is for medium to high vocal range. Both songs are from the Composers Press, Inc.

ORGAN SOLO

Based on the children's hymn, *Jesus Loves Me*, Austin Lovelace has fashioned a very appealing and simple number called *Jesus and the Children*. It makes few demands on the organist, technically speaking, but is also easy to listen to. Hammond registration is provided by Chester Kingsbury. *Handel to Grieg* is another volume compiled by Willard Irving Nevins, comparable with its predecessor of a few years ago called *Purcell to Handel*. The present volume is a collection of 10 quiet preludes by Marcello, Mendelssohn, Tartini, Bach, Giordani, together with Handel and Grieg. It is a most interesting compilation and a very useful one. Hammond registration is furnished by Chester Kingsbury, and both selections are published by the H. W. Gray Co. The gifted French organist-composer, Jean Langlais, has edited two volumes of sonatas (12 in all) by C. P. E. Bach, which are a fine contribution to organ literature, and are called *Six Sonatas for Organ*. Volume I contains Sonatas, 1, 2 and 3, while Volume II has Sonatas 4, 5 and 6. In an interesting preface, the arranger presents Carl Philipp Emanuel, third son of Johann Sebastian Bach, as the interesting composer he was and revives interest in these works. They are published by the H. T. Fitzsimons Company, Inc.

OPERETTA

New York Town by James Donenfield is a children's operetta in two acts, which is not too elaborate for practical purposes. It is the story of the early days of the Dutch colonists in what is now New York, about 1630, and the purchase of Manhattan Island from the Indians. The cast calls for a Narrator, Peter Minuit, new director of the colony; an Indian chief, four Dutch colonists with three Dutch girls and three boys, and four Indian braves. The music is light and singable, and intended for presentation by elementary grades. It is quite short, the duration being only 40 minutes and the staging not very difficult. Carl Fischer, Inc. is the publisher.

CHORAL

From the Summy Choral Subscription Service are some sparkling numbers for spring festivals and concerts. *If I Had a Ribbon Bow*, American folk song arranged by Merrill Ellis for *SATBB* and

the Negro spiritual, *Somebody's Knocking at Your Door*, arranged by Lloyd Pfautsch for *SATB*. A high fidelity LP recording further aids the choral director in making selections. The Collegiate Choir of Illinois Wesleyan University, directed by Lloyd Pfautsch, has made the recording of these two and other choral numbers,—a novel method of helping choose attractive numbers for concerts. Publisher is Summy-Birchard Publishing Co. A big festival anthem by Edward G. Mead, *Great Is the Lord*, for *SATB*, is brilliant but in a majestic style which is neither too easy nor too difficult. There is an interesting organ accompaniment. Two secular numbers from the same publisher, Carl Fischer, Inc., are the whimsical number, *A Madrigal for Mary*, for a cappella chorus of mixed voices, by Robert G. Olson, and the American folk song, *A Bird's Courtin' Song*, as arranged by Warner Imig and Bill Simon, with piano accompaniment. Both are lively and attractive to sing. For three part women's voices, *A Madrigal for Spring*, with light lilting music by Joseph Roff, accompaniment for piano, and the darker-hued number for four part men's voices *Who Shall Speak for the People?* with music by Robert Kurka, are excellent for choral groups. The latter number has the text from Carl Sandburg's *The People, Yes* and has an interesting accompaniment for piano. These are Boosey and Hawkes publications. Too late to be included in Easter music was the fine anthem by Leo Sowerby, *Thou Hallowed Chosen Morn*, which choral directors will wish to file for reference, as it is a most brilliant and impressive anthem. Another fine brief anthem by the same composer, *Eternal Light* (A Choral Grace) was written in honor of the Dickinsons, Dr. Clarence and the late Mrs. Helen Dickinson, for the Festival honoring them on April 27, 1958. This anthem is to be sung a cappella. A real festival anthem for *SATB*, organ accompaniment with optional parts for three trumpets and tympani, will be found in the setting of the hymn *O God, Our Help in Ages Past* called *Variants for St. Anne* by Norman Coke-Jephcott. The above are all publications of the H. W. Gray Company, Inc. For three-part women's voices (or boys') are three very springlike and fresh choral numbers from Novello & Company, Ltd. Eric Thiman has such a nice setting of Wordsworth's *Daffodils*, called *I Wandered Lonely as a Cloud*, with interesting piano accompaniment; *Cloud Song*, by Maurice Blower, is rather lilting in style with a sort of flowing accompaniment; *The God Pan* by John Joubert is quite lively in spirit, with a sustained melodic line and staccato bass. From the Don Craig Choral Series comes the setting of Tchaikovsky's *Pilgrim's Song* for *SSAB* or *SSATB*, by Don Craig, in which the male voices carry the melody throughout with supporting harmony in the treble voices. It is very effectively done and orchestral accompaniment is available if desired. The publisher is Plymouth Music Co., Inc. In patriotic vein and excellent for a finale for a festival, are *Hymn to America* by Francis H. McKay for *SATB*, Hall & McCreary Co., publishers, and *The Song of My Land* by Harry Robert Wilson, from the Piedmont Music Co., Inc. (Agents are Edward B. Marks Music Corp.) Both are very stirring and brilliant and have piano accompaniment which is well arranged. The Wilson number has a band accompaniment available.

VIOLIN SOLO (Score)

Alec Rowley has a very original *Miniature Concerto* (in Suite Form) for violin and orchestra in which he utilizes old dance forms for the movements. It is scored for strings with optional piano part, and the movements are entitled *The Admiral's Horn Pipe, The Maid's Galliard, The Courtier's Gavotte* and *The Squire's Jig*. A student will find it not too difficult and fascinating to study. Mills Music, Inc., are the publishers.

PIANO SOLO

For the advanced pianist the Aaron Copland *Piano Fantasy* should present a challenge. It was commissioned by the Juilliard School of Music in celebration of its golden anniversary and is a work of large proportions. Modern in idiom and tricky in its changing rhythm, it is composed in very dynamic style, with vigor and enthusiasm and great originality. Boosey & Hawkes are the publishers. A bit simpler to perform but in lighter vein is the *Toccata* by Wallingford Riegger from the same publishers. It is hand over hand playing, with intervals of the seventh and fifth involved in spirited combination.

For the young pianist of earlier grades is the very "appetizing" suite called *Picnic for Piano* by John Cacavas, from Elkan-Vogel Co., Inc. Very descriptive as well as appetizing are the various parts: *Ballad for Potato Salad, Mayonnaise Polonaise, Tomahto Obligato* and all of the eight parts of the suite. For the real beginner is the collection of little pieces to sing, dance and play, by Hazel Cobb, which she calls *Have a Good Time*. Easy instructions for the dances are included. Leeds Music Corp. is the publisher. From the Summy-Birchard Publishing Company are several very useful collections for all grades. *The Chopin Collection* contains some of the less familiar mazurkas and waltzes, plus some of the ones better known. The collection is edited by William S. Newman, who also interprets some of the ornaments employed, which is always helpful to a young student of about 4th grade. Oswald Jonas has gathered together a most unusual collection of *Portuguese and Spanish Keyboard Music of the 18th Century* containing sonatas, toccatas and one gigue, which are almost unknown. They have been carefully edited and fingered and are a very charming collection to explore, also for fourth grade difficulty. *Lyric Preludes in Romantic Style* by William L. Gillock are 24 short piano numbers in which the composer utilizes all keys and presents pianistic or technical problems in each one to be solved.

Liegh B. Freed, author of "The Choir Director," published in March, when the wrong picture was inadvertently used.

STRING ENSEMBLE

For the younger string crusaders are two very fascinating collections in a very jovial holiday mood, both from Elkan-Vogel Co., Inc. For the beginning ensemble, three violins and piano, Charlotte Ruegger has a very easy set of pieces called *Fun for Four Strings*. There are seven little numbers, just a few bars in length, which bear very relaxing titles, and are relaxing and fun to play. *Sea Spray* is a suite of pieces for two violins, viola and cello for the older beginner, and is by George F. McKay. They have titles that are quite salty in tang and are also a great deal of fun to play together. *Tugboat Annie, A Song of Ships* and *Ferryboat Fun* should appeal to the young string players.

NEW MUSICAL THEORY PAPERS

Designed for helping to train the young student of music to get a firm foundation for learning to read music, Merle Montgomery has added a third set of her Music Theory Papers. This set, called *Sight and Sound*, takes up where the other two left off, and leads the child through scales, cadences, triads of all kinds, and further reviews what he has already learned in the other two sets. They are all excellent guides for teaching, and Carl Fischer, Inc., the publisher, may well be proud of presenting them to teachers.

The famous Auditorium at Chautauqua, the attractive resort where our Northeastern Regional Conference will be held.

Second Northeastern Regional Conference in Federation History to Be Held at Chautauqua

For the second time in Federation history a Northeastern Regional Conference is to be held. It will take place July 19, at the Athenaeum, the hotel fronting beautiful Chautauqua Lake, which is so pleasantly identified with many of the Federation's Chautauqua Week-Ends. Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President, will be the guiding spirit of the event, and the spotlight will focus throughout on Mrs. Charles H. Pascoe of Tucson, Arizona, who 14 years ago established the Chautauqua Week-End, and so initiated a summer pattern that has now spread to all sections of the country. The 1958 Week-End will follow the Regional Conference.

While there will be pleasant social highlights for the one-day conference at Chautauqua, Mrs. Humphrey is keeping a strong emphasis on the practical, so that the event may be helpful in perfecting Federation techniques. There will be six sessions; and, of these, three will be assigned to the three Districts in the Northeastern Region, with the District President presiding and the State Presidents participating in the discussion. Here the element of novelty enters, for Mrs. Humphrey has asked each State President to present the three strongest projects carried forward in her state, describing how they are carried out, and to name the two weakest projects, and explain, if possible, why they are not more successful.

The other exceedingly useful facets of the Conference will be a Regional Clinic conducted by Dr. Merle Montgomery, National Board Member from New York, and a forum entitled "Question and Suggestion Box," over which Miss Gertrude Caulfield, National Board Member from Rhode Island and immediate Past President of the Rhode Island Federation, will preside.

All National and State Chairmen in the Northeastern Region will take part in the clinic conducted by Dr. Montgomery.

As for the "Question and Suggestion Box"—or "Information Bureau," as Miss Caulfield herself calls it—a questionnaire has been sent to each State President in the Region, asking her to submit a question or questions about some phase of Federation procedure which she does not completely understand. Miss Caulfield will direct the discussion but will have a competent group of National Federation personnel to assist her in answering the questions. Questions that are short and to the point are urged and May 31 is set as the final date for the return of the questionnaires to Miss Caulfield, at 210 Lenox Avenue, Providence 7, R. I. More questionnaires are available from the same source, if desired.

The Conference will open with registration from 8:30 to 9:15. At 9:15 there will be official greetings and a roll call.

From 9:30 to 10:45 projects of the Liberty District will be discussed, with Mrs. James A. Aikens, Liberty District President, presiding, and the following State Presidents participating: Mrs. Warren Toner of New Jersey; Mrs. Lewis E. Young of Pennsylvania, and Miss Gladys Mathew of New York.

From 10:45 to 12:30 the New England District will have the floor, with Mrs. Anne Mason Francis presiding, and these State Presidents invited to take part: Mrs. Harold Merrill, Maine; Mrs. Walter S. Fenton, Vermont; Mrs. Grace Warner Gulesian, Massachusetts; Mrs. Raymond B. Newell, Connecticut; Mrs. John J. McGreevy, Rhode Island.

At 2:30 in the afternoon the Great Lakes District will discuss its projects, with Mrs. Harley N. Edington, District President, presiding, and Mrs. Liegh B. Freed, president of the Indiana Federation; Mrs. I. K. Saltsman, Ohio State President, and Mrs. Gilbert Burrell, Michigan State President, as speakers.

It is hoped and anticipated that Mrs. Ronald Arthur Dougan, National President, will attend, and if so she will be a guest of honor at the social events as well as participate in the discussions.

The first event of social character is a luncheon from 12:30 to 2:00 with Judge W. Walter Brahan, president of the Chautauqua Institution; Walter Hendl, director of the Chautauqua Symphony Orchestra, and Mrs. Pascoe, National Chairman for the 1959 Biennial Convention in San Diego, as guests of honor, and Julius Schulman, concert master of the Little Orchestra Society of New York, as guest artist. Mr. Schulman was a pupil of Efrem Zimbalist at the Curtis Institute, has toured extensively in this country and South America, and was for two years concert-master of the New Orleans Symphony Orchestra prior to coming to the Little Orchestra Society.

Mr. Brahan, the Chautauqua Institution President, is an attorney, was for 20 years a judge in Pennsylvania, and returned to private practice in 1956. He is a well known lecturer on legal and historical subjects.

The other social event, which closes the conference, is a tea honoring Mrs. Pascoe in her capacity as founder of the Chautauqua Week-End, as well as for many other fine services to the Federation.

Saluting the Northeastern Region

VARIED ACTIVITIES, FROM ACQUISITION OF NEW SCHOLARSHIPS AND BRILLIANT PROGRAMS, TO EXTENSIVE MUSIC THERAPY WORK, ARE REPORTED.

New England District

MAINE FEDERATION GIVEN TWO SCHOLARSHIPS AT KNEISEL HALL TO AID ITS CRUSADE FOR STRINGS.

Two scholarships for violin, viola or cello have been offered to the Maine Federation for its Crusade for Strings by Miss Marianne Kneisel, director of Kneisel Hall String and Ensemble Summer Music School, Blue Hill, Maine, for the 8-week session from July 7 to August 30, 1958. Kneisel Hall is a summer center for the serious study of all forms of instrumental ensemble music by individual and class instruction. The faculty for 1958 will be: Artur Balsam, Joseph Fuchs, Louis Persinger, William Lincer, Carl Stern, Ruth Balsam, Christine Dethier, Dorothy Minty and Marianne Kneisel.

General applications and auditions for scholarships should be made to Mrs. Harold Merrill, President of the Maine Federation, 26 Coombs Street, Bangor, Maine. For the northern part of Maine, application in Aroostook County should be made to Mrs. Leland Jones, 3 Elm Street, Fort Fairfield, Maine.

WORK IN VETERANS' HOSPITALS HIGHLIGHTS MASSACHUSETTS CLUB ACTIVITY

Massachusetts clubs have joined in an effort to provide music for hospitals. The Music Therapy program is functioning splendidly in Veterans' hospitals and to date a great number of grateful letters have been received from the hospitals. Arthur Fiedler, nationally known conductor of the Boston Pops Concerts, is continuing to serve as honorary chairman for the work. The committee plans a drive for more musical material and also publicity pictures through which it will be able to promote more services for hospitalized veterans.

The Governor of Massachusetts, Foster Furcolo, joined with other states in proclaiming the month of February as American Music Month, and urged citizens to give full recognition to this observance. The president of the Massachusetts Federation read the proclamation and was interviewed over the Boston University radio station on a state hookup. Newspapers and musical organizations carried excellent coverage in support of the American music promotion.

RHODE ISLAND CLUBS SCHEDULE MONTHLY TOPICS

Each month the Rhode Island Board of Managers schedules a different program or forum. In October, club presidents and State Chairmen were honored.

In addition to a host of other interesting activities the Rhode Island Federation boasts a Student group of "One-Worlders," who, as pictured, specialize in the music and dances of many lands.

Music for the Blind Month was observed in November and the young blind singer, Betty Murby, gave a recital. December brought a celebration of MacDowell's anniversary, and a program of his music. An Education Department Panel was held in January. The Federation featured a program of music by Rhode Island composers in February as its contribution to the Parade of American Music during American Music Month. During National Library Week in March, club members visited libraries and reported on their music facilities, presenting some music books to the music departments.

Auditions for a $250 student string scholarship were under way in April. May has important dates on the agenda for Music Week with a musicale by student winners of 1957, the Youth Orchestra concert on May 10th, a Junior Choir Festival of around 400 singers on May 18th, a Junior Rating Festival and a Junior Convention. The Federation's annual meeting will be June 7th.

Throughout the year the Hymn of the Month has been mimeographed for club use. News and stories have been furnished for Council Highlights and newspapers in the state. Radio station WPRO granted a 13-week series of 22-minute programs for Senior, Student and Junior clubs, alternating with music for voice, piano and string ensembles. Almost all State clubs participated and much new talent has been found.

The Chaminade Club, Seniors, Students and Juniors taking part, presented an all-American Operetta Festival on March 9th. For the Lenten season they prepared an organ and oratorio program.

The Chopin Club heard Mrs. Ada Holding Miller, National American Music Chairman, speak at its all-American program. Chopin student members are competing for a new $200 annual scholarship.

Major production for the Mnemosyne Society of Fine Arts this year will be Rudolf Friml's *Vagabond King*. The club observed its 28th anniversary. The Amy Beach Club is celebrating its 25th anniversary.

The Federation's summer music project will be held at Warwick Summer Theatre. A request to every federated member in the state to donate $1.00 for the scholarship fund is being carried out with the hope of providing summer scholarships.

In this smallest state, added to many club events, the Federation helps support a Boston Symphony series, Community Concerts, the Rhode Island Philharmonic Orchestra, the Temple Artist series and a chamber music series, plus other single musical events.

CONNECTICUT FEDERATION REPORTS EXCELLENT RESULTS IN HOSPITAL AND SCHOLARSHIP WORK

The Wednesday Afternoon Musical Club of Bridgeport received the Munster Choir on its route from Princeton to

One of New York State's famous Junior Choir Festivals. These are choirs from Eastern Suffolk County.

Harvard. A German professor and several German students joined the club in its greetings. Young Artist Winner Evelyn McGarrity sang two groups of American songs for the Parade of American Music as part of her recital for the Wednesday Afternoon group. This year the club is sponsoring two scholarships, one for a pianist at Oberlin and the other for a boy who is studying public school music.

A Fine Art series presenting several Young Artist Winners was held by the Waterbury Mattatuck Music Club. The Woman's Choral of New Haven prepared a spring concert assisted by the Apollo Glee Club of Yale University. St. Ambrose and Brahms of New Haven are continuing their scholarship and hospital work.

The Danbury Afternoon Musical Society lost its president "Aunt Mary Downes," who had been president for over 50 years. They have reorganized and have many new members and are doing a great deal of work in a mental hospital.

DARIEN DUO-PIANISTS ASSIST STAMFORD THERAPY PROGRAM

A fine training course in music therapy is offered by the Schubert Club of Stamford. The club has bought an auto-harp for accompanying its soloists in the hospital wards. It has presented several concerts by young Americans, including Joan Brainerd, a Young Artist Winner.

It has also invoked the services of one of the most unusual and interesting musical groups in Connecticut, or for that matter in the country. It is the Duo-Piano group of the Darien Community Association which includes in its membership Mrs. Clarence T. Pettit, the National Federation's former Chairman of Ways and Means, and Mrs. Dudley Roberts, former Connecticut State President. The group has 50 members—25 duo-piano teams, with Miss Juliet Shaw as director. In cooperation with the Stamford Schubert Club the duo-pianists have given programs with great success in a number of hospitals. Recently they have arranged to give a duo-piano concert once a month at the Fairfield State Hospital at Newtown, an institution for the mentally ill. However, the Duo-Piano group does not confine itself to therapeutic work. It gives many benefit concerts, the proceeds from which are applied to the work of various philanthropic and cultural organizations.

The Greenwich Choral Society, a newly federated group, and "tops" in Connecticut, in April presented a splendid performance of Mendelssohn's oratorio *Elijah* at the Second Congregational Church in Greenwich. "A unique asset to the community," was the comment of an official after the group's 1957 Christmas concert, conducted by Louie L. White. A feature of the concert was the first performance of Mr. White's *Cantata for Christmas*, written for and dedicated to the Greenwich Choral Society which now numbers more than 100 voices.

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Liberty District

NEW YORK CLUBS STRESS ACTIVITIES IN AMERICAN MUSIC

The New York Federation celebrated Governor Harriman's proclamation of February as American Music Month by cooperating with Community Opera, Inc., (of New York) to present three programs of selections from six American operas directed by Antonio Lora. The programs were broadcast over WNYC, and included Henry Cowell's *O'Higgins of Chili*, *A Letter to Emily* by Lochrem Johnson, *Ile* (adapted from Eugene O'Neill) by Beatrice Laufer, *Evangeline* by Otto Luening, *Lancelot and Elaine*, and Edgar Moore's *Someday Is a Rock*. The composers were present to discuss their works at the first program.

Gladys Mathew, president of the New York Federation, has been elected a Director of the Central Opera Service sponsored by the National Council of the Metropolitan Opera Association. She is also a director of the National Opera Association and Chairman of Adult Opera Study for the NFMC. Opera in America, Past, Present and Future, is the topic for her speech at the NYFMC Convention.

New York's Biennial Convention will be held this year on May 23rd, 24th and 25th in Ithaca. Cornell University is sponsoring the convention, contributing university facilities. Citations will be presented to Marie Powers, American contralto, and to Dr. Howard Hanson, American composer, conductor and director of Rochester's Eastman School of Music. Mrs. Clayton Weber will be awarded a silver cup by the chairman of Extension in recognition of federating 25 Junior clubs in Ithaca. Eastman Opera Company, directed by Leonard Treash, a former Young Artist winner, will perform Puccini's *Gianni Schicchi* on Saturday evening, May 24th.

On April 13th in Carnegie Hall, the Violin Teachers Guild sponsored a concert which gave a rare opportunity to hear the work of a cross section of the country. The Gala Youth String and Orchestra Festival included the Central Kentucky Youth Symphony (88 players from public schools in and around Lexington), the Milwaukee Silver String Club's chamber orchestra of 35 girls trained at St. Joseph's Convent; the Jacksonville, Florida Youth Orchestra (65 players from the public schools), the New Jersey Symphony Junior Orchestra and a unique Viola Ensemble from the University of Texas. As part of the junior string project of the University, these viola majors are successfully taking their place in the concert field.

PENNSYLVANIA CLUBS TO HONOR THE LATE COMPOSER, CHARLES WAKEFIELD CADMAN

Many clubs in Pennsylvania are pledging their support for a fitting memorial to Charles Wakefield Cadman, one of Pennsylvania's foremost composers. It may be a scholarship, or a lodge at the MacDowell Colony in Peterborough, New Hampshire, where Cadman composed some of his later works.

Music Throughout the World is the Lebanon Harmonia Music Club's theme for the year. It presented the Lebanon County 4H Girls' Home Economics Choral Group in a program, and held a community vesper service at Christmas time. The club prepares a program each month for the local Veterans Administration Hospital, and recently organized a piano ensemble.

Lewistown Music Study Club honored one of its founders, Mrs. Joseph D. Mitchell, with a *This Is Your Life* program by her students. A member of the club for 41 years, Mrs. Mitchell is a past vice president of the Pennsylvania Federation.

Phillipsburg Music Club's theme for the year is *American Music*. The season's highlight was an illustrated lecture on *Presenting Contemporary American Music to European Audiences* by Dr. John Nesbitt who directed the Pennsylvania State University Chapel Choir on tour in 1957.

At Christmas, the Athens-Sayre Fransohnian Musical Club chorus presented *The Birth of Christ*. The Brooklyn Mu-

sic Club's outstanding production was a vocal rendition *'Twas the Night before Christmas.*

A Music Masquerade introduced by the Phantom of the Opera opened this year's activity for the Lock Haven Music Club. The audience had to guess the identity of masked performers. One club meeting was devoted to the life and works of Felix Mendelssohn.

The most enjoyable program, according to the Towanda Music Club, was its Family Time performances by families during Christmas vacation. The club also sponsored the Warren Boys Choir and an educational program about orchestral instruments.

Troy Music Club collaborated with the Little Theater group in a version of *Show Boat.* Proceeds went to the local public schools for the purchase of musical instruments.

The Williamsport Music Club enjoyed diverse programs such as organ music, Russian melodies, an evening of opera, Christmas music by candlelight, an exchange with the Canton Music Club, its 21st birthday celebration, a public service program and Music for Spring during National Music Week. Young artists of the city were presented in a concert which the club hopes to sponsor annually.

Butler's Tuesday Musical Club programmed readings in dialect, Pennsylvania Dutch music, folk dances, and a brass ensemble for its Parade offering. The club supports the Butler Symphony Orchestra and County Chorus which it helped organize. It is producing three radio shows this year as well as sending entertainment every month to the Deshon Hospital and the County Home.

The Schubert Musical and Literary Club of Oil City featured American music throughout the year. One outstanding program was devoted to biographical sketches and recordings of the six leading American composers selected by the *Music Clubs Magazine.*

Saxonburg District Music Club approached its 20th year with emphasis on Scandinavian, Norwegian, Russian and American music. It presented a choir festival and an opera.

Lancaster's Vivaldi Chamber Orchestra is one of the newest federated groups in Pennsylvania. Organized in 1956. The group, composed of young women, is directed by Dr. J. William Frey, a specialist in Elizabethan instruments, which the ensemble features.

The Junior Octave Club of Norristown spread the *Magic of Music* through itinerant monthly programs by its gifted young instrumental and vocal ensembles and folk dance group.

Interesting and instructive panels at the Philadelphia Music Teachers Forum covered subjects such as how to listen to a Symphony, Music for Young America, mental and emotional factors involved in learning, choral techniques in high school, organs — electronics and progress, folk music of Jewry — East and West, and instruments and music of the 17th century.

Pictured at the 31st annual conference of the Northeast Region of the Pennsylvania Federation are: l. to r. seated: Mrs. Robert Beatty, Towanda, Regional V. P., Mrs. Lewis Young, State Pres.; Mrs. C. Arthur Bullock, Nat'l V. P.; standing, Mrs. E. M. Brennan, Regional Vice Chairman; Mrs. Gordon Lloyd, Regional Sec'y-Treas., and Mrs. Donald Reuter, president of the Towanda Musical Society.

Philadelphia's Neupauer Accordion Orchestra, conducted by Jacob C. Neupauer, has more than 40 members from a three-state area. Three concerts were played at the University of Pennsylvania Museum, and two members of the orchestra won first place awards in the American Accordionists Association competition in New York.

The Latrobe Music Club celebrated its 20th anniversary and held its 16th annual Christmas vesper services. This year the club included Federation winners on its programs along with several outstanding local artists, and initiated the country's first Cadman Club. It generously donated a tape recorder to the local high school and musical instruments to the elementary schools.

The Congress of Clubs of Western Pennsylvania sponsored federated groups in two outstanding programs in Pittsburgh during National Music Week. One was by the St. Edmund's Academy Glee Club and Choir of the Church of the Redeemer (which specializes in plainsong and free speech rhythm chanting) under the direction of J. Robert Izod. The other was given by concert artists of the Pittsburgh New Friends of Music directed by Eunice Norton. Dedicated to building up this country's regard for the ability of American concert artists and composers, this group has presented 14 young singers and instrumentalists in 63 programs during its 2½ years of existence.

NEW JERSEY CLUBS ACCENT YOUTH, LOOKING TO THE FUTURE

The New Jersey Federation has recently become incorporated and has thereby started a NJFMC Artist Fund as a step toward security in the future. This year the Choral Festival was held at Douglass College Chapel in New Brunswick and directed by Mrs. Luther Berry. Choir festivals were also held in East Orange at the Munn Avenue Presbyterian Church.

A Multiple Piano Festival was held for the first time in the East, under the direction of Mrs. Melvin Jackley. Twelve pianists participated and hope to double and triple their number in another year. New Jersey's outstanding benefit concert this year presented young artists from the Manhattan School of Music in New York City.

This year the New Jersey Federation gave a liberal gift to a small child to enable him to attend the Columbus Boys Choir School in Princeton. Individual New Jersey clubs do a superb job with scholarships for young people.

Iris Brussels, of Paterson, N. J., many of whose students perform for the New Jersey youth concerts, and one of our members, won the national prize of the National League of American Pen Women, for her symphony. The work is in four movements, scored for full orchestra. Miss Brussels has also composed several string quartets and songs and piano pieces.

One of the most striking accomplishments of the New Jersey Federation has been the extraordinary increase in membership in its Junior Division. In 1953 the State had only 98 entrants in its Junior Festivals; by 1958 the number had risen to 348, which from the angle of extension as well as development of Junior talent is a remarkable achievement. The gain may be attributed in part to the fact that New Jersey encourages Junior participation in Festivals by awarding cups to all who achieve a Superior Rating for three successive years. Then its finest Junior talent is presented at a "Gold Cup" concert, which always emerges as one of the most interesting events of the year.

The beginning of the long road back: Mrs. Gilbert Burrell, Michigan State President, directs the trigger finger of a Korean veteran mental patient for his first piano lesson. Assisting her, l. to r., behind the piano, are: Mrs. Albert Bradford, State Chairman of Music in Hospitals, and Mrs. J. H. Rhoades, president of the Lansing Matinee Musicale.

Great Lakes District

INDIANA BOASTS SIX FEDERATED SYMPHONY ORCHESTRAS

The Indiana Federation of Music Clubs has stressed activities in the Sacred Music department during the past season. The State Convention opened with a rehearsal of over 200 voices from federated choirs in the state, preparing for the Choir Festival which was given Sunday, April 20th, 1958, in Marion, Indiana.

Twenty-two groups have been added to the Federation roster in the state this year, including 12 new choirs. This increase in Extension has been boosted by the planned Choir Festival.

The Golden Anniversary of Church Musicians is a publication which lists all persons in the state who have served their churches for 50 years or more and are members of our National Federation. Indiana also has an honorary listing of *Who's Who of Indiana Musicians*, voted on by the State Board of Directors. The list includes native born Hoosiers, Dr. Noble Cain, Dr. Clarence Dickinson, Joseph W. Clokey, Dr. Frances Elliott Clark and Dr. Bertha Foster.

The Composers Guild of Indiana has been reactivated, listing current composers with their available printed or manuscript copy works. It is hoped to increase the use of these compositions through this publicity.

The Indianapolis Symphony Orchestra, one of the 10 major symphonies in the United States, is a member of the Indiana Federation, and incidentally its conductor, Izler Solomon, is a former Young Artist winner. It played 85 programs during the past season, including a series of 12 Saturday-Sunday concerts in Indianapolis, three Municipal Family Concerts, 16 engagements in city schools (on a grant from the city) and two tours covering seven states. Five other symphony orchestras in the state are also Federation members.

MICHIGAN FEDERATION WILL STRESS CULTURAL AND ARTISTIC PROGRAM

At the Board Meeting in February at East Lansing the following resolution was adopted. "Whereas: The members of this organization clearly realize the urgent necessity for intensive scientific development of American talent, and whereas: A democratic society is built upon the acknowledgment of all abilities, therefore: Be it resolved that the Michigan Federation of Music Clubs goes on record to urge proper and due emphasis on a cultural and artistic program paralleling the scientific one, in order to produce a peaceful and well balanced society."

The Michigan clubs are proud to announce the start this year of volunteer music therapy programs in five Veterans' Administration Hospitals and two large state mental hospitals. Volunteers from clubs within a 50-mile radius of each hospital attend workshops conducted by members of the Lansing Matinee Musicale group. In Michigan there are approximately 150 volunteers for this work, representing 24 active clubs.

At the Biennial in Columbus, Dr. Joseph Maddy voiced a desire for additional music scholarship grants at the junior high school level. The Board purchased a Junior Lodge at Interlochen and an appeal to junior clubs in Michigan has been made for its support. The Juniors are engaged in many clever projects, such as selling cabin pencils, charm bracelets, giving pizza parties and turning in all revenue to the cabin fund. The Lodge will be winterized for year-round rental, which means that at least 15 juniors will have the privilege of attending Interlochen each season when the project is completed.

Michigan's role in the Crusade for Strings resulted in the Port Huron Musicale establishing an international symphony orchestra between Port Huron and Sarnia, Ontario. John Sweeney is conducting what is believed to be the first international orchestra on the border. A string scholarship of $1000, to be given to a Michigan Junior over a period of five years, has been established in the name of Rosemarie Karmazin.

Thirteen applicants appeared for the Grinnell Piano Audition at Michigan State University on March 8th. Judges from Hillsdale College, Western Michigan, and Wayne University chose Lois Carole Pachucki of Detroit. She is now studying at the Juilliard School of Music in New York with Rosina Lhevinne.

A new list of Grass Roots Operas has been compiled by Barre Hill, Chairman of Michigan's Grass Roots Opera division, and is available for distribution. Michigan club presidents have a handbook in which all Federation projects and procedures have been outlined. A new Club Presidents Council will be organized at the May conference.

The Federation Week-End on August 1st at the National Music Camp at Interlochen promises some rare musical treats. Members who attend will hear *The Sorcerer*, a little-known comic opera in two acts by Gilbert and Sullivan. There will be an afternoon scholarship program and tea with Director Maddy and his staff. On August 2nd, there will be a Federation luncheon and camp tour and a special evening concert. The next day, there will be concerts in afternoon and evening by the High School Band and the National Music Camp Orchestra.

LOOK, LISTEN SPURS OHIO CLUBS TO AIR OPINIONS ON RADIO AND TELEVISION

The Ohio Federation of Music Clubs has a new lodge at Interlochen, which is now in full operation. The Crusade

(Continued on page 33)

Activities in Our Lively Student Division

By VIRGINIA PARDEE, National Student Adviser

WESTERN REGION

National Parks District—Marie Morrisey Keith Scholarship Auditions

Mrs. Harry A. Combs, National Chairman of Student Auditions, announces the winner of the Keith Scholarship as Ralph McFarlane, tenor, age 24, 145 W. Idaho, Boise, Idaho. Mr. McFarlane received a unanimous decision from the judges. Delegates to the NMFC Biennial in San Diego in the spring of 1959 will hear Mr. McFarlane on the traditional Youth Day program, April 25.

SOUTHEASTERN REGION

The National Student Adviser moderated a forum on the Student Division, Golden Opportunities, as a part of the Southeastern Regional Conference. Panelists were Student Opera, Mrs. Curran L. Jones, S.C.; Student Scrapbooks, Mrs. Vernon S. Mayberry, N.C.; Student Auditions, Mrs. W. T. Swink, S.C.; Student Vocational Guidance, Mrs. Ronald A. Dougan. We present herewith a brief resume of salient points brought out by the panelists: *Student Opera* is gaining momentum in America largely through college opera workshops and in local amateur music groups. A valuable source of information for directors, program chairmen and singers is the recent compilation by Barre Hill, Opera Workshop Director of the University of Michigan. It lists one, two and three act operas, the publishers, the royalty fee, props needed, stage directions, etc. Copies of this reference book may be had for a nominal mailing cost by writing to Mrs. Gilbert Burrell, President of the Michigan Federation of Music Clubs, 3315 Moores River Drive, Lansing 17, Michigan. Mrs. Mayberry stated that *Student Scrapbooks* were inaugurated by Mrs. James Aiken of Pennsylvania in 1939. "We need a Scrapbook for reference more in this changing world when everything happens so quickly that we do not remember even for a short time." Mrs. Mayberry offers three Biennial cash awards as follows:—$5.00 for the Best Student Club Scrapbook, $5.00 for the Best Student Individual Scrapbook, and $5.00 for the Best Student Choir Scrapbook. These Scrapbooks should contain only data of the current biennium 1957-1959. The need for greater dissemination of information concerning the NFMC *Student Auditions* was emphasized by Mrs. Swink, S.C., in her presentation of the Department of Student Auditions, their purpose, over-all pattern, as to State, District and National auditions.

Mrs. Ronald A. Dougan, National President, spoke on *Vocational Guidance*, the most recent department added to the Student Division, chaired by Dr. Howard Hanson. Vocational Guidance must play a definite role in the assistance to our young music graduates to enable them to be self-supporting in that field of music for which they have been professionally trained.

DISTRICT OF COLUMBIA

The Federation of Music Clubs of the District of Columbia announces the William H. Schroeder String Contest, cash award, $150, date April 25, 1958, and the Jordan Music Awards Auditions for piano and vocal soloists, ages 14 through 22 years. Mr. J. Phillip Plank, National Board member from the District of Columbia, is the chairman of the Auditions.

CENTRAL REGION

Joyce Gilstrap Jones, 25-year-old native of Kileen, Texas, a former winner in Organ of the NFMC Student Auditions, 1953, has been judged first place winner of the 1958 Dealey Memorial Award Competition for young artists. Mrs. Jones took first place over 11 other musical competitors March 15, in Dallas. As winner she will receive a cash prize of $250 and an opportunity as soloist with the Dallas Symphony Orchestra next season. Another instrumentalist, Sally O'Reilly, violinist, and winner of the Student Auditions last year for the Texas Federation of Music Clubs, won second place in the Dealey auditions. Walter Hendl, Dallas Symphony Orchestra conductor, and John Rosenfield, fine arts critic of the *Dallas Morning News*, judged the finalists. Mr. Hendl has been appointed the new assistant of Dr. Fritz Reiner, conductor of the Chicago Symphony Orchestra, and also director of the Young Peoples' Concerts.

Mrs. Hazel Post Gillette, Vice-President of Central Region NFMC of Fort Worth, Texas, is to be a guest of the Illinois Federation of Music Clubs Biennial State Convention, May 2 to 5 inclusive, and speaker at the Junior and Senior Banquets. There will be a luncheon honoring the Student Division Sunday, May 4, the opening day of National Music Week. The theme, *Live with Music* will be carried through the four-day convention. A forum will follow the Student Luncheon, moderated by the National Student Adviser, and with a panel of experts participating, headed by Mrs. Hazel Post Gillette, an authority on the Student problems of today. Her co-panelists will be Dr. Anthony Donato, National Chairman, Young Composers Contests, Evanston, Illinois; Dr. Henry Bruinsma, Director, School of Music, Southern Illinois University, and Dr. Harry B. Welliver, Dean, School of Music, Millikin University at Decatur, Illinois. They will discuss Youthful Couriers of Living Music, a timely and appropriate subject.

Further highlighting the Student Division will be reports on the State Student Festivals; the Dasch Award, with Mary Sauer, last year's winner, as soloist on the Banquet program; and the report on the current Marie Morrisey Keith Scholarship Auditions by Mrs. Henry L. Porter, retiring State President and Chairman of the MMKS Fund. Monty Barnard, baritone, Superior Voice winner in the 1958 Junior Festivals, and now a member of the Student Department, and Margaret English, pianist, Student member at the University of Illinois, will appear as soloists after the forum. The House of Music, Peoria, Illinois, celebrates its 10th year of service in the Illinois Federation of Music Clubs to Student musicians of the Peoria Area, Sunday afternoon, April 20, 1958.

(See September issue for additional Central Regional news omitted for lack of space.)

SALUTING THE NORTHEASTERN REGION—OHIO NEWS

(Continued from page 32)

for Strings has been a major project in Ohio with participation by adults and juniors. The Fortnightly Musical Club of Springfield has a full fledged Little Strings organization composed of outstandingly talented youngsters, called the Juvenile Fortnightly Musical Club.

Eighty-five members of the Music and Drama Club of Cleveland are proud of this season's achievements. Scholarships totalling $600 were awarded to five musicians. The club helped support the Cleveland Orchestra, the Cleveland Philharmonic Orchestra, Music in Hospitals, and the Goodrich Settlement House which carries on a musical program for underprivileged children.

Cincinnati's North Hill Music and Literary Club started a Scholar Loan Fund from the proceeds of the first hundred copies of *The Bride Grew Horns* by member Ellen Thysell. Augmented by a Fine Arts Tea, the fund is being perpetuated through memorial donations and personal gifts.

Ohio clubs are extremely interested in the Look, Listen program of the National Federation. Many hundreds of cards have been distributed in the state and members are earnestly expressing their opinion on radio and TV progarms.

The Dayton Music Club recently voted on the award of a $500 scholarship, named the Bertha M. Herbruck Scholarship Award, in honor of Mrs. Herbruck, who has served the club, the Ohio and the National Federation of Music Clubs. Members of the Junior Music Club, the Boys Music Club and the Philharmonic Training Orchestra who are seniors in high school, are eligible for the scholarship.

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Westminster Choir Receives Award

For the second successive year the National Federation of Music Clubs has presented a $1,000 award, offered by its International Music Relations Department to the organization or individual doing the most to further the performance of American music abroad during the prior concert season—(1956-1957).

This year's presentation was made by the National President, Mrs. Ronald A. Dougan, at the conclusion of the final New York Philharmonic broadcast at Carnegie Hall on April 27, after the winning organization, the Westminster Choir, had completed a superb performance of Honegger's "Joan of Arc at the Stake" with the orchestra.

The Choir won the award for a 45,000-mile tour of 22 countries in the Far and Middle East and Europe, between November 1, 1956, and March 1, 1957. During the period it gave a total of 147 concerts for audiences aggregating between one and two millions, and presented 41 American compositions, many of which were heard at least 60 to 75 times.

Receiving honorable mention were the Cleveland Orchestra, George Szell, conductor, which gave 29 concerts in 10 European countries and featured compositions of four contemporary Americans; and Thomas Scherman, conductor of the Little Orchestra Society of New York, who as guest conductor of eight orchestras presented works of seven contemporary American composers in a total of 16 concerts.

Judges secured by the Chairman of the International Music Relations Department, Dr. Grace Spofford, evaluated the many entries. They were: Harriett Johnson, music critic of the *New York Evening Post;* A. Walter Kramer, well known composer and former editor of *Musical America*, and Edwin Hughes, executive secretary of the National Music Council.

THE JOY IN SINGING

(Continued from page 6)

something simpler."

As Miss Cecil is informal and warm, so is the whole mood of the session. "Everyone wants the singer to succeed," says Miss Cecil, "and good humored criticism from me or from a member of the audience often is what he needs to get that job, to make a successful audition." The audiences are always sprinkled with singers, conductors, managers and other professional artists on the lookout for talent, and plenty of engagements have resulted from the sessions. Conductor Thomas Scherman likes to drop in and has given some auditioners their first professional engagements. Choral conductor Hugh Ross recently found two young singers for a coming concert. A Columbia Artists Management scout is in regular attendance. And many members of the group have been helped to professional careers:—Sarah Mae Endich, who won the Metropolitan Opera Auditions last year; Helen Clayton and Rawn Spearman, who have achieved starring roles on Broadway; Betty Allen, now singing big roles abroad; Ethel Barrymore Colt, Teresa Green and many others.

But the series is not limited to potential "successes." It is open to all who like to sing, to discover what they can do. "If they have the ability in them," says Miss Cecil with gusto, "I'll get it out of them." And she does.

At the close of each Monday afternoon session, the members of the audience and a group of artist-judges are given ballots and vote for the best singer who appeared that day. All during the season the "bests" are re-scheduled by popular and professional vote. At the close of the course, the seven "best" singers sing before a distinguished panel of judges, which this year included such musicians as Lucrezia Bori, Polva Frijsh, Lina Abarbanel, Wilfred Pelletier and Carleton Sprague Smith. They chose as the winner Nico Castel, a 26-year-old, Portuguese-born tenor who loves German lieder and won the competition with his rendition of Schubert's *Die Nebensonnen*. Castel won a valuable award—a Town Hall recital with all expenses paid. He also secured a summer engagement with the Santa Fe Opera and several concerts on the way. And early in May, he will put into practice all he learned through "The Joy of Singing" and make—we hope—a triumphant Town Hall debut.

Represents President at ASCAP Dinner

Mrs. Doris Allbee Humphrey, Northeastern Regional Vice President, seated, left, represented National President Dougan at the 44th annual Membership Dinner of the American Society of Composers, Authors and Publishers. With Mrs. Humphrey are, center, Mrs. Robert Bartlett, daughter of the late Victor Herbert, an ASCAP founder, and right, Charles Schwartz, ASCAP General Counsel. Standing, l. to r., ASCAP President Paul Cunningham, Congressman Emanuel Celler of New York and ASCAP's immediate Past President, Stanley Adams.

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INDUSTRY ENDOWS A CHORAL GROUP

(Continued from page 24)

audience plans' between them account for about 1,200 U. S. cities. Add to this concerts presented by independent managers, concerts by orchestras large and small, and so forth, and it appears that about 10,000 musical performances of professional caliber take place in this country every year. Does this mean the young American artist has 10,000-odd opportunities to show what he can do? Unfortunately not.

It is, Mr. Bloom adds, a situation where everyone blames everyone else. New York managers blame local managers for not being more independent in their choice of artists. The local manager's reply is that his audience will only come to hear "names," and an artist is not a name until he has the accolade of a New York debut. Artists blame the managers, and everybody blames the critics.

"I don't pretend to know who's right or wrong," Mr. Bloom says, "but meanwhile talent is being stifled. Our music schools and conservatories are turning out gifted, well-trained graduates who have no place to perform. There is plenty of talent available. The only thing that isn't plentiful is opportunity for the young artist.

"There remains as a possible source of financial support business and industry. The beer industry has been one of the first to take the initiative. Its formation of the National Chorus is the first bold step taken by any industry as a whole. We hope there will be many more."

"The Brewers Foundation," Mr. Bloom reports, "was delighted with the idea of creating a chorus because of the affinity of long standing between its product and singing. This does not, of course, mean that the chorus will devote itself to 'a stein on the table and a good song ringing clear.'

"We plan to experiment with program formats. The usual choral concert is rather static visually. We hope to transform our concerts into exciting stage spectacles.

"In the choice of music, too, a new format is being sought. Our purpose is to get away from the grab-bag approach or from chronological treatment or arbitrarily mixing a certain number of new and old works. Instead we are building our programs around a central theme or emotion. For instance, one of them explores the theme of love—man's love of God, his love for women and his love for his country. We will try to bring a new dimension to musical experience through a program with a total idea."

Similar industry philanthropies are not unknown in Europe, particularly in Denmark, where two of the large brewers each have foundations which look after a cultural interest. However, it is a new trend in American life and one which could have far-reaching and helpful consequences. Let us hope that some of our other industries, too, may follow the bountiful leadership of the hops!

FROM THE REVIEWING STAND

(Continued from page 18)

tion. When, however, you get down to reading, this will be a valuable guide. It clears up many unfortunate semantic misunderstandings, proceeds through the rudiments without obscurity and explains movement, form and style (Mr. Cooper is entirely responsible for these chapters) brilliantly. The student, the record collector and the concert-goer who want to know something about the music they hear, and yet do not want to dig to professional level, will find this a helpful companion.

Miss Diller is known to the musical world through her long and valuable service as a teacher (Diller-Quaile School) and author and inventor (Diller Keyboard and Diller-Quaile Series of more than 40 volumes). Her wisdom and her wit and warmth shine through every page of this book. Her love for music dictated the title, no doubt, while the splendor of her experience has encompassed a good many years and heartened a good many students and colleagues. They will want to read the book to see her in it, as much as for the practical value it can give. The subject matter ranges widely, from actual teaching principles to actual experiences in the studio. These latter, virtually transcripts of individual lessons, will prove most fascinating to many readers. Here one can see what makes a teacher great—something that no amount of exposition, however brilliant and searching, can quite do. Miss Diller will be a welcome visitor in hundreds of homes, bringing "the splendor of music," as well as some pointers how to make it splend'd with her.

JUNIOR HIGHLIGHTS

By VIRGINIA CASTOE COMBS

THE business of an official State News Gatherer for the Junior Division must be an intriguing service indeed, if reports in the April issue of *Junior Keynotes* are samples. Twenty-five states are represented in this issue, and if a prize were to be given for the most interesting item it would be a difficult task to make the selection. Special mention would certainly go to Texas, Minnesota and New York for their Youth String Crusade activities. Idaho and Louisiana star in preparing young organists for community service. Kansas leads in the number of Yearbooks sent for the special recognition in the June issue of *Junior Keynotes*. Michigan reports renewed life in the addition to its membership of one full orchestra, a string ensemble and a Junior chorus. Ohio and New York excel in special incentive offered to Junior composers. Pennsylvania seems to lead in the variety of news items.

The Parade of American Music, in the words of the Editor, "has caught like wildfire" and will be represented in the June issue.

Under the leadership of Blanche Schwarz Levy, National Chairman of Junior Instrumental Activities, 250 students realized a long anticipated dream when they participated in a Festival in Carnegie Hall on April 13. The Festival was under the auspices of the Violin, Viola and Violoncello Teachers' Guild, Inc., which is an affiliate of the National Federation of Music Clubs and of which Mrs. Levy is National President. Due to the great interest in the Festival throughout the nation and because of the limit of space, no local entrants were accepted. The five participating groups were: The Central Kentucky Youth Symphony Orchestra of Lexington, Marvin Rabin, conductor; The Milwaukee Silver Strings Club, a chamber music group; the Jacksonville, Florida, Youth Orchestra which is sustained by a legacy from the will of Miss Mary L'Engle (1874-1948) whose life was devoted to the stimulation of interest in classical music in the public schools of Jacksonville; the Viola Ensemble from the University of Texas, which is the only concertizing viola ensemble in the United States; and the New Jersey Symphony Junior Orchestra which is sponsored by the town of West Orange Recreational Department. We may be assured that this memorable event in the lives of these young musicians will bear good fruit in the garden of our American culture for decades to come.

The Avenuers Musical Thespian Club, of Salt Lake City, is certainly destined to be a force in the Junior Division, if it measures up to the ingenuity and enthusiasm of its founders, Paula and Nancy Mellor, aged 10 and 11, respectively. Last summer, these two girls who wished to go to a summer music camp but found the family budget inadequate, decided to organize a neighborhood music club to try to help develop their own talents and help all their friends to do the same thing. Starting with a membership of 10, they now have 20 members and are federated in the State of Utah, working on starting three other clubs. The aim, as stated by the secretary, is "to top even the Senior Clubs in Utah" in following the Club Rating Sheet and supporting the projects of the National Federation. Activity includes: a chorus, a vocal ensemble, a 10-piece violin ensemble. The latest project is to find a building where the group can consolidate with other clubs and start a youth symphony.

Another interesting story of the originality and innate industry of our Juniors comes from Winfield, Kansas. Among the 80 players in the Winfield, Kansas, High School Orchestra who played on our Youth Day Program at the National Convention in Columbus, Ohio, last April, were the identical Gibson twins, Benn and Don. They played the clarinet and tympani in the orchestra, but at home they played the organ, too. In August of 1956 the twins conceived the idea of having a pipe organ of their own. Their parents, although a bit dubious about the idea, were good listeners and finally agreed to remodel the garage to house the pipe organ. The twins committed themselves to pay

The Gibson twins of Winfield, Kansas, in their garage-remodeled studio, Benn standing and Don seated at the organ the two had built in their spare time. Sixteen when they began the task, they are now 18.

for the instrument. They augmented their allowances by clerking in grocery stores, playing in churches and giving drum and clarinet lessons. The organ was purchased part by part and from various organ repair men, churches and individuals, and grandmother Gibson made a substantial contribution. The installation work, done by the boys themselves, mostly by the trial and error method, was started in October, 1956. To put the 325 pipes and the many intricate pieces together was no small task; but recently the Winfield Chapter of the American Guild of Organists was enthusiastic in its praise of the work when it held a meeting in the completed garage-studio. The boys played their initial recital on the three-manual Moller and were highly praised by their fellow organists. Soon the boys will begin a series of open houses at which they will demonstrate the organ to their friends. Both are continuing their organ study by attending Southwestern College in Winfield and are members of Alpha Nu, the student musical organization there, which is affiliated with the Kansas Federation of Music Clubs.

377 PARADE AWARDS PRESENTED

(Continued from page 20)

Samuel Barber, Ethelbert Nevin, Charles Griffes, Richard Hageman, Powell Weaver, James Rogers, Ernest Charles and A. Walter Kramer, in the order indicated, leading in number of performances in the contemporary field. Music of many other contemporary composers was also heard. Stephen Foster, David Guion and John Jacob Niles led in folk music; George Gershwin, Richard Rodgers, Victor Herbert, Sigmund Romberg, Irving Berlin, Rudolf Friml, Cole Porter and Vincent Youmans in popular music.

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Missouri State tax	2%
Pennsylvania State tax	3%

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